

# 7 serial experiments 121m





# serial experiments lain

- 2-3 Introduction
- 4-60 Episode Summaries
- 62-72 Characters
  - 62-63 Lain Iwakura
  - 64-65 Masami Eiri
  - 66-71 Minor Characters
- 73-78 Lain's World
- 81-108 Tri-Stat Game Material
- 106 Closing Credits
- 109 Index



## Serial Experiments Lain Ultimate Fan Guide

Written by Bruce Baugh. Edited by Lucien Soulban. Designed by Jeff Mackintosh.

Editing Assistance by Mark C. MacKinnon and Meredith Kalz. Production Assistance by Karen R. McLarney

Additional Writing by Lucien Soulban and Jeff Mackintosh. Additional Research by Lawrence Eng

SERIAL EXPERIMENTS LAIN © 1998 TRIANGLE STAFF / PIONEER LDC

GUARDIANS OF ORDER and TRI-STAT SYSTEM are trademarks of GUARDIANS OF ORDER, INC.

Copyright © 2002 GUARDIANS OF ORDER, INC. / Pioneer Entertainment (USA) L.P., Inc.

All rights reserved under international law. No part of this book may be reproduced in part or in whole, in any form or by any means, without permission from the publisher, except for brief quotes for use in reviews.

First Printing — December, 2001

Printed in Canada

GUARDIANS OF ORDER, INC.

P.O. Box 25016

370 Stone Road

Guelph, Ontario

CANADA N1G 4T4

Phone: 519-821-7174

Fax: 519-821-7635

[info@guardiansorder.com](mailto:info@guardiansorder.com)

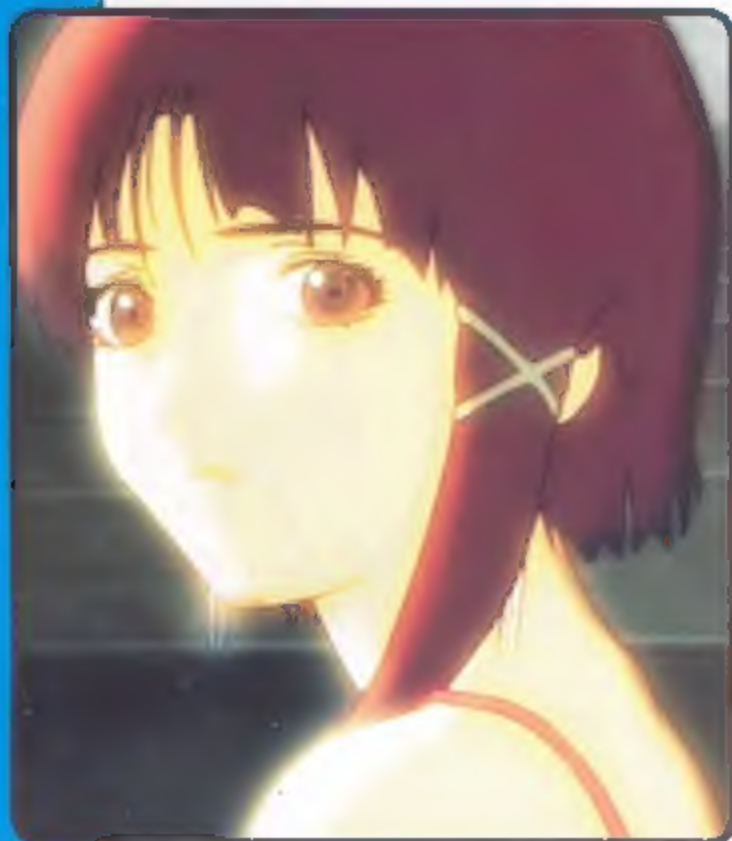
<http://www.guardiansorder.com>



**Pioneer**

ISBN 1-894525-35-3  
Product Number 02-901





*Serial Experiments lain* is a 13-episode television series created by Triangle Staff for Pioneer LDC. It aired in Japan in July, 1998, with subsequent release there on videotape, DVD, and laser disc; imports to the United States began in 1999. Ryutaro Nakamura directed the series, with character designs by Yoshitoshi Abe. The music is by Reiichi Nakaido.

Lain Iwakura thinks of herself as a typical Japanese schoolgirl, but she is not. In the course of the series she learns that everything about herself is an illusion when the walls between the physical world and the Wired, the realm of digital networks, collapse. In the end she must face her creator and struggle for the power to decide the world's destiny. The framework for all this is essentially science fiction, involving the growing power of computers and networking. The emotional impact of Lain's changing awareness and its consequences draw on fantasy and horror. There are no "secrets man was not meant to know," but there are truths that can and do overpower a mind not yet prepared for them. People who push beyond the bounds of their abilities can pay a very high price indeed for learning things meant for others to know first.

*Lain* is an allusive series. Much remains ambiguous, suggested, and evoked rather than spelled out in concrete terms. In the course of this guide, readers might notice many uses of phrases like "it seems" and "perhaps." Anything else would be unfaithful to the spirit of the show, in which the state of mind is more important than most particular details. Some key questions remain altogether unanswered; here the guide tries to present various options, but in the end the interpretation belongs to the reader to make and re-make. Where the series avoids definite answers, so does this guide.

## The Secret World, Secret Self Subgenre

*Lain* belongs to a tradition found in both anime and print fiction, in which the protagonist discovers that little or nothing of reality is what it seems. The heroes must learn their true nature, which explains the true nature of the world or vice versa. The heroes' ignorance of their real basis inevitably turns out to be the result of someone else's machinations, and the schemers must be stopped before they can enslave the world forever.

The subgenre straddles the boundaries between science fiction, fantasy, and horror. The explanation is often essentially science fiction involving super-science, alien technology, or something of the sort. The effects are another matter. Some scenes in *Lain* are flat-out horror, dealing with the emotional ramifications of crumbling reality and the forcible intrusion of apparently impossible opposition. In other stories, the expansion of reality's apparent boundaries can produce flights of high fantasy and wonder. Scientific plausibility seldom matters significantly, with the technical issues only a stage on which to perform the drama of the impossible-made-manifest. At that, this series is unusually technically rigorous, with background history drawing on (among other things) the development of the protocols supporting the Internet. Such attention to detail is rare in the subgenre.

Religious motifs often play a prominent role in Secret Self, Secret World stories. They deal with crucial questions most religions try to address: Who made the world? What is our purpose? How will it all turn out? These stories often reveal there is at least some truth to traditional religious answers, even if there are also distortions and additions as well. The world does not just happen, it reflects an underlying creative power which, in some sense, intends well for its creations. Terrible things can happen, but at the right time virtue may yet prevail.





**Duvel**

**And you don't seem to understand  
A shame you seemed an honest man  
And all the fears you hold so dear  
Will turn to whisper in your ear  
And you know what they say might hurt you  
And you know that it means so much  
And you don't even feel a thing**

**I am falling. I am fading. I have lost it all**

**And you don't seem the lying kind  
A shame then I can read your mind  
And all the things that I read there  
Candlelit smile that we both share  
And you know I don't mean to hurt you  
But you know that it means so much  
And you don't even feel a thing**

**I am falling. I am fading. I am drowning.**

**Help me to breathe**

**I am hurling. I have lost it all**

**I am losing**

**Help me to breathe**

**I am falling. I am fading. I am drowning.**

**Help me to breathe**

**I am hurling. I have lost it all**

**I am losing.**

**Help me to breathe**



# serial experiments lain

## EPISODE SUMMARIES



*Serial Experiments lain* is full of scenes that are not entirely clear-cut. The show contains layers of allusion and implication, with images presented sans full explanation, foreshadowing left ambiguous, and extensive use of colour, point of view, and other artistic features to evoke characters' mental and emotional states. Many scenes include voice-overs, and it is not always possible to know who is speaking; some characters can and do imitate each other perfectly. During transitions, many viewpoints come and go without any serious effort at explaining them all.



The descriptions here aim to summarize what appears on screen, what the major characters say and do, and the crucial things that happen around them. The series cannot and does not aim to exhaust the full potential. It would take a book much larger than this one to identify, for instance, all the technical diagrams, handwritten notes, and other features presented in the background during the encyclopedia-like mini-lectures that explain parts of the show's world. Likewise, it is not always clear precisely what a character feels at a crucial moment, or what that character may intend by an ambiguous action. Tallying all the possibilities could take very long.

So this guide is understandably an overview, not the definitive word on every aspect of each episode. It clarifies some mysteries and points at the answers to others, but some enigmas remain for viewers to study and puzzle over on their own. In the course of the many viewings that went into preparing this guide, it became increasingly clear that sometimes looking for any single answer may be the wrong approach. Sometimes the answer is both "yes" and "no" and "all of the above," as suits a world of unexpected and unending potential. The repeated appearance in descriptions that follow words like "apparently" and "seemingly" reflects a fundamental truth of the series, which is that more than one truth often applies.



# serial experiments Lain

EPISODE SUMMARY LAYER: 01



**Layer 01: Weird** opens with a series of nighttime shots of Tokyo, a sequence that appears again and again throughout the series as a backdrop for voice-over commentary. A girl asks in voice-over "Why won't you come?" and pleads with an as-yet-unidentified target to join her.



Shots of couples and groups enjoying the nightlife alternate with the movements of a tired, unhappy girl. Against a silent background of



kaleidoscopic pastel color swirls, letters ripple into focus and fade again, continuing the initial voice-over



speaker's invitation, aimed at the tired girl on the streets. This background is one manifestation of the Wired, the world of online communications, and will also appear throughout the series as the environment for speeches, questions, and conversations among people interacting online. In some cases, like this one, messages originating in the Wired leak out into the real world, or flow from the minds of people in the real world into the Wired.

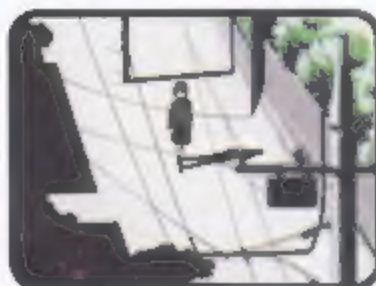
The tired girl next appears on the roof of a downtown building, suddenly seeming relieved and happy. She loosens her hair and leans far over the edge, mouthing something silently. Against



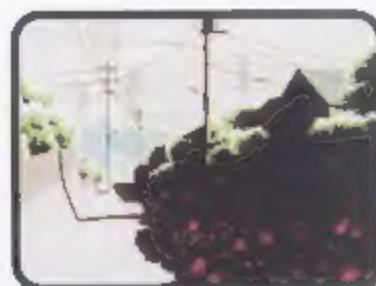




the Wired background, her thoughts appear. "I don't need to stay in a place like this." She lets go of the railing on the roof's edge and plummets through neon signs and alley debris to her death, leaving confused bystanders to protest their ignorance and confusion.



In this sequence, one quiet mystery of Lain's world makes its first appearance. The shadows are not empty. Coloured streaks and blotches fill the darkness,



sometimes moving slowly, sometimes remaining still. Most of the characters seem unaware of the things occupying the shadows, at least most of the time.

What's it like  
when you die

The next scene takes place a week later, and introduces Lain Iwakura, the heroine of the series. We see her leaving home and riding the train to school. An increasingly loud babble of background voices surrounds the high-power lines she passes, and her first words are a request to shut up (which briefly startles her fellow passengers, who hear nothing). At the entrance to her school,



she sees rippling forms reminiscent of landscapes as seen from space in her own shadow and catches a fleeting glimpse of her fellow students shimmering into sketchy figures.



In her classroom, she encounters her classmate Julie (Juri) crying. Alice (Arisu) and Reika explain that Julie is upset over an e-mail from someone claiming to be Chisa Yomoda, the girl whose suicide opened Layer 01. Alice and Reika lecture Lain on the importance of keeping up with e-mail, with which Lain has the vaguest acquaintance.



During the lessons, Lain sees the words on the blackboard dissolve into pixels, many layers deep, and watches smoke or mist ooze out of her fingertips to swirl through the classroom. In the Wired, the question "What's it like when





## Iwakura's Password

Mr. Iwakura logs onto his network with the password "Think Blue Could One Tow." This is an allusion to a 1963 science fiction story, Cordwainer Smith's "Think Blue Could One Tow," in which an artificial personality is created to love and shelter a girl on a colony starship. Smith's future history stories wrestle with profound questions of what it means to be human, whether and how we can overcome our nature, and what, if anything, the Creator wants from us. The questions are very much in the same probing spirit of the series.

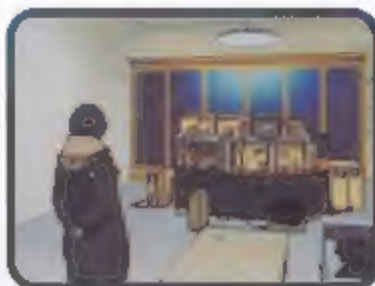
you die?" earns the answer "It really hurts! :)" Lain walks home at the end of the day, showing no emotion beyond a slight, innocent bewilderment. At home, she passes through empty rooms to her bedroom, and digs out a clearly neglected computer to check her e-mail. The login sequence shows the very sophisticated, cheery interface characteristic of Navi computers that appear throughout the series. She discovers she too has e-mail



from Chisa, explaining that these messages are not hoaxes; Chisa is dead only in a limited sense, having surrendered her body for the freedom of the Wired. Chisa concludes, "here there is a God" (or "God is here").



Lain tries broaching the subject of Chisa's e-mail with her mother at dinnertime, but her mother is so unresponsive that Lain drops it. Later, wearing her favourite teddy bear sleep



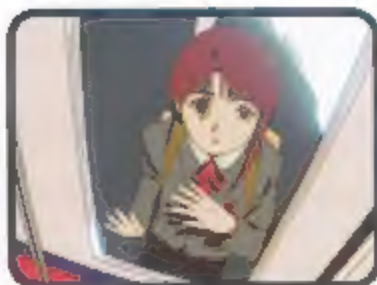
suit, she asks her father about getting a more powerful computer while he installs new hardware in one of a dozen computers arranged in his study. He provides distracted encouragement, explaining that the Wired is connected to the real world and offers her many opportunities to make friends and explore. The graphic models he is working on, however, quickly preoccupy him. His work screens suggest that he is assembling some sort of digital pornography. On a quick note, one file reads *oyaji.txt*. *Oyaji* is vulgar Japanese argot for "old man" or "father."



The next day, or some time thereafter, an emergency stop interrupts Lain's train ride to school. She looks out her usual window to see blood dripping from the power lines, first a few drops,







then a cascade. The world around her fades into white, and back in with her downtown, then, without transition, at the bottom of a subway stairwell. The people above her shimmer and fade like her schoolmates earlier. For an instant



she stands in the empty family home, then in a foggy landscape where the only feature is a train track. A fellow schoolgirl, her hair obscuring her face, runs out onto the tracks. Lain calls a



warning, but cannot make a sound. The girl turns to look at Lain and the approaching train, and her face changes repeatedly. There's Chisa's face, beneath it a shouting angry version of Lain's own face, an adult face lined in the style of traditional Japanese theatrical makeup, a skull, and a grown woman reminiscent of Lain's mother. The train rushes past Lain, filling the hitherto quiet vision with noise, before it all dissolves into white.

soowhere  
are you?

Lain awakens in the midst of class, the teacher calling on her for a blackboard assignment. As she stares at the chalk-written notes, they again



dissolve into pixels, this time forming the message "Come to the Wired as soon as you can." She looks up again and the scene returns to normal. On her walk home, the shadows are particularly rich in mysterious splotches or stains. A girl walks past her. Only after she has gone by does Lain realize that it is Chisa. Lain's question "So where are you?" brings only a cryptic smile and a melancholy expression. Chisa dissolves into a glowing helix; the episode ends with Lain alone on the street.





# serial experiments Lain

Episode Summary Layer: 02



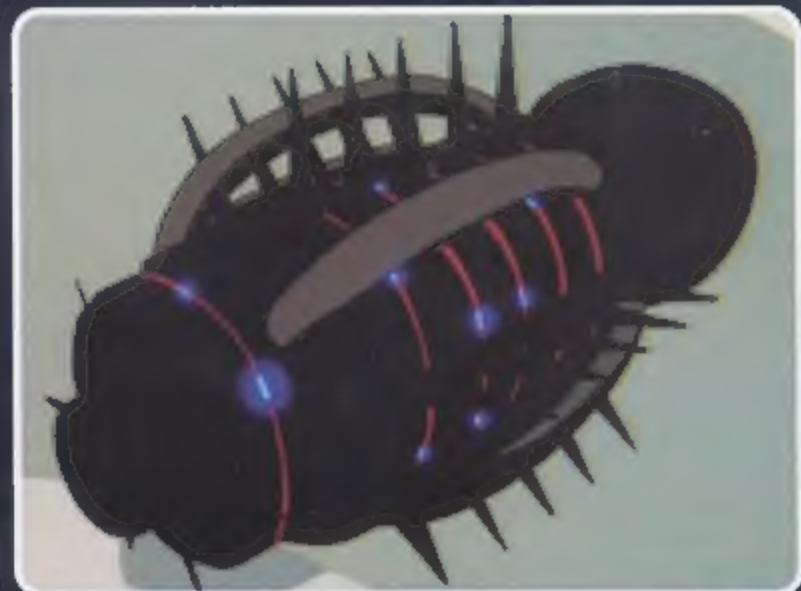
**Layer 02: Girls** begins with the nighttime cityscape seen in Layer 01 and a girl asking in voice-over, "What is it you're so afraid of? Why don't you take a chance sometime?"



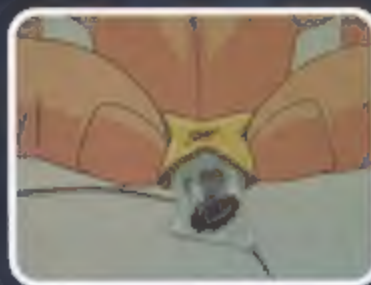
The scene shifts to the Cyberia nightclub, where shots of club activity alternate with commentary from within the silent pastel Wired environment. A boy makes what looks like a typical drug deal with a waitress (her features are concealed beneath a gas mask). An



observer in the Wired says "I don't come here because I want to," remarking on the boy paying a grossly inflated price for his drug; he finally adds that Accela isn't a drug, but requires the same hassles to obtain.





The boy cuts open the gel capsule he purchased, revealing a pill-sized machine, covered in blinking lights and complex tubing. After he swallows it, his



thoughts appear in the pastel Wired, proclaiming "I feel ... accelerated." He sees the people around him moving more slowly and hears the music blur. Lain's



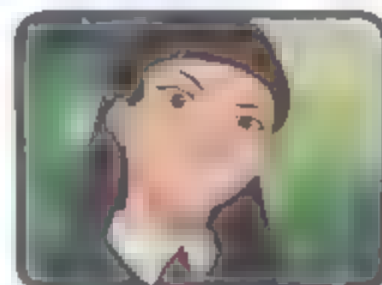
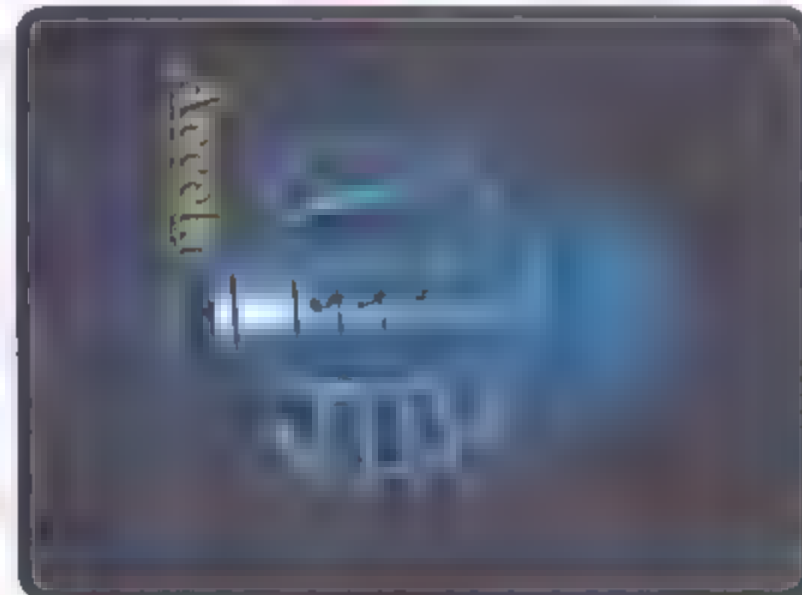




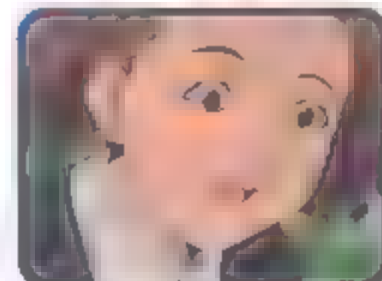
The first thing I noticed when I stepped out of the car was the cold, crisp air. It was a relief after the warm, humid weather of the city. I walked towards the entrance of the building, my eyes scanning the surroundings. The architecture was a mix of modern and traditional styles, with large windows and ornate details. I felt a sense of anticipation as I approached the door, knowing that this was the place where my journey would begin.

what it is  
you're so  
afraid of?

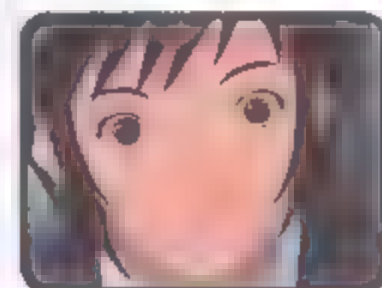
and, I let her sit a while before I  
 before her. I was very of the air at it, but  
 I was not at all clear at it was not a  
 the air, but she had a lot of it, and  
 to let her sit a while before I



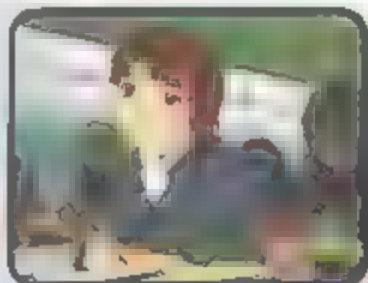
1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.



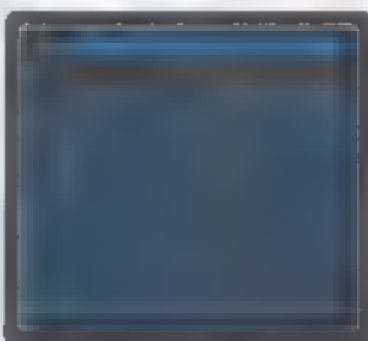
1. The first step is to identify the key components of the system. This involves understanding the hardware, software, and data involved. For example, in a web application, this might include the server, the database, and the user interface.



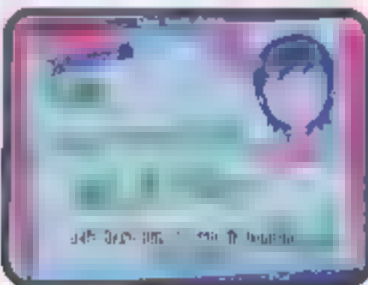




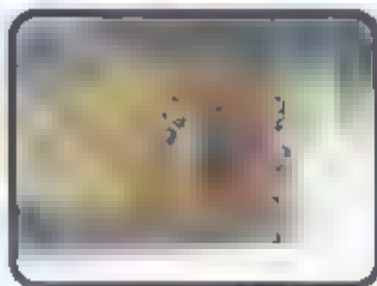
water. Heads of... know how  
to... acts may... after that...  
...and... of... long...  
...space... hand...  
...and... a...  
...ing... and...  
...ing... and...



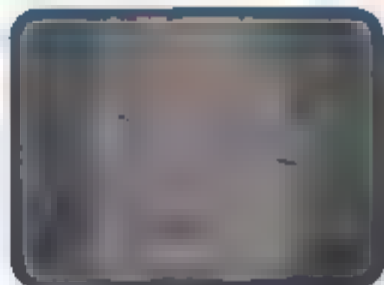
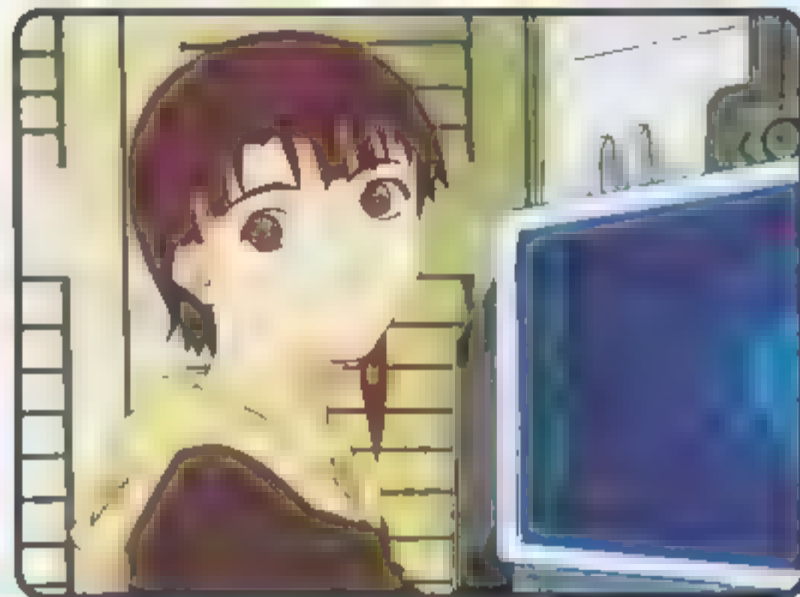
...a... ..  
... ..



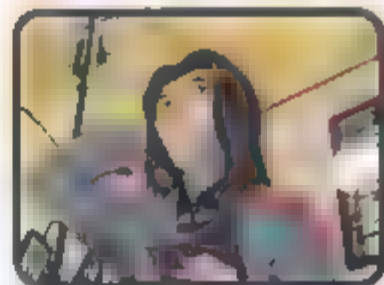
on her hand... ..  
... ..  
... ..  
... ..



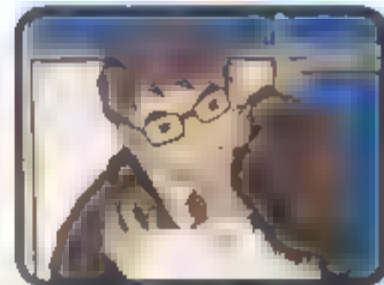
... ..  
... ..  
... ..  
... ..  
... ..  
... ..  
... ..  
... ..



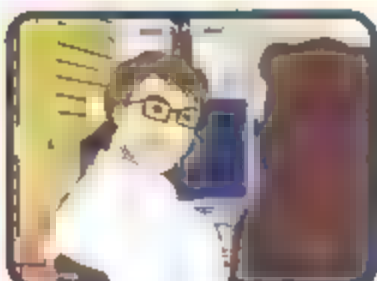
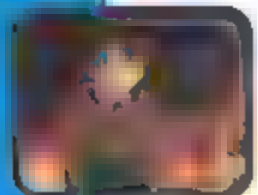
... ..  
... ..  
... ..  
... ..



... ..  
... ..  
... ..  
... ..  
... ..



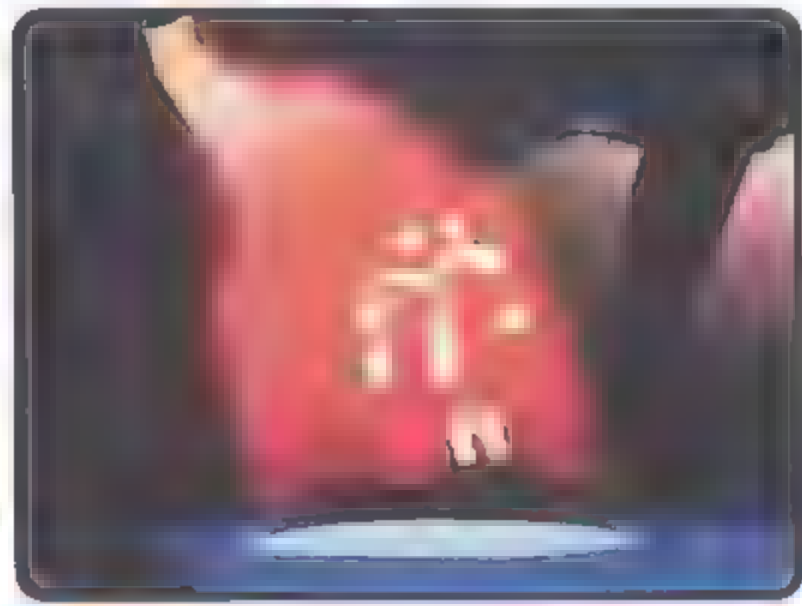




crashing. She says she hardly knows anything about it, he assures her she will figure it out soon enough. When her father comes home that night, he sets it up for her. A voice-driven interface, far more sophisticated than the one at her



old interface, welcomes her, and she smiles. She is so happy. After a few days, after Lain receives a pager message from Alice, again inviting her to Cyberia. On the spur of the moment she accepts.



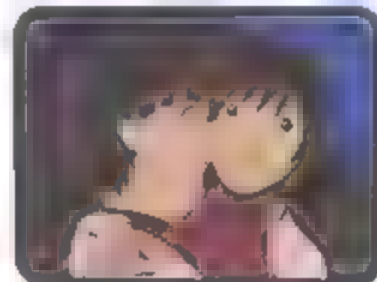
On her way down to the club basement, Lain passes three children a few years younger than herself; the two boisterous boys discuss hacking matters like whether a technique will attract the attention of the Ministry of Information Control and whether it is a legitimate response to someone's trespassing on his

it's not  
my god

club. Lain's friends again discuss the girl who looked so much like her but behaved so differently, until gunfire interrupts them.

The boy last seen using Ace's avatar stands on the dance-floor brandishing a

pistol with a laser sight. He shoots at least two people before everyone else flees.



He is a very strange character, in the way that he is a very strange character. He is a very strange character, in the way that he is a very strange character.



Wired can never interfere with the real world." She calmly walks toward him, unperturbed by the laser sight moving over her chest and face. With the slightest trace of a smile, she says, "No matter where you are, everyone is always connected." Reluctantly, as if fighting against internal resistance, he turns the gun on himself and commits suicide, spilling greenish blood.

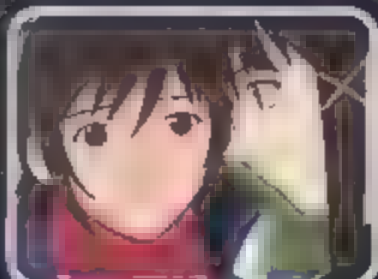


# serial experiments Lain

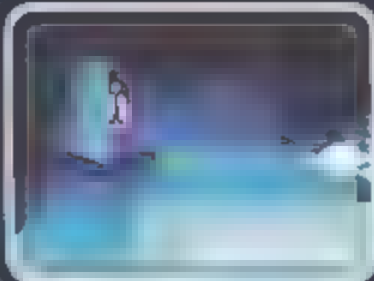


It opens with some of the usual shots of the city at night, then cuts to Cyberia and the police escorting survivors away. A girl says in voice-over: "There's a girl named Lain. You may have heard of her. She's on the Wired." The police officer questioning Lain asks whether her family is away on vacation since nobody answered, but reassures her that they do not doubt her story; she is not in trouble.

Nice begs Lain's forgiveness for getting her into the situation, and finds little comfort in Lain's detached and distracted responses.



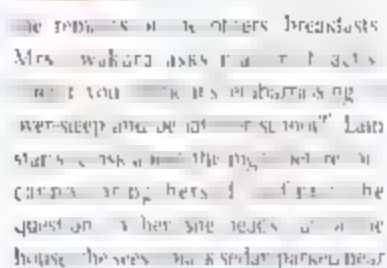
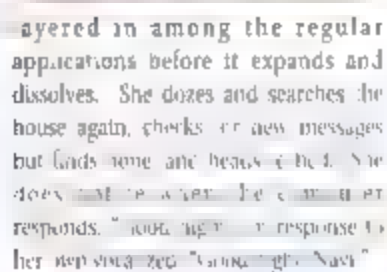
Another police officer gives Lain a lift home, but she enters to find the place thoroughly deserted. Her parents' and



ister's beds are neatly made and obviously not slept in. The kitchen and living room are tidy and unused. The house is as pristine as if the Iwakura family had all moved out. Lain repeatedly searches the house, then settles in front of her door. For a while, she scans the room, then notices the smallest blotch that appears



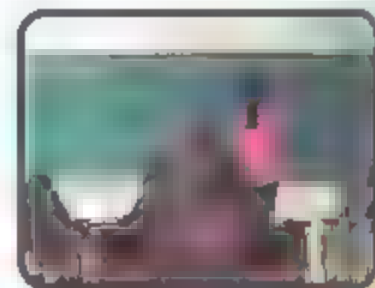
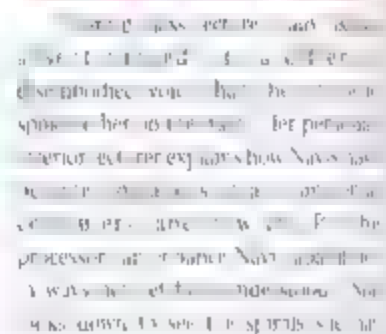




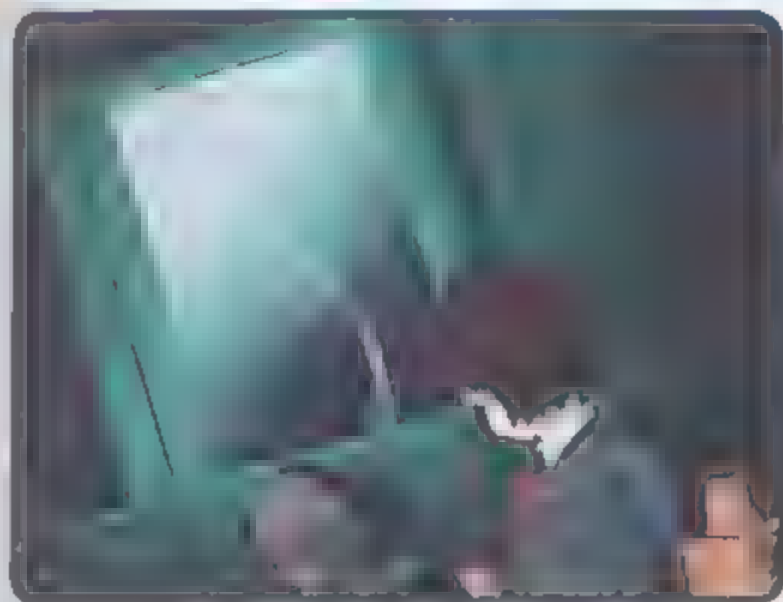
you are  
not alone

On the train, she studies a letter  
from her mother, a letter she has never  
received.

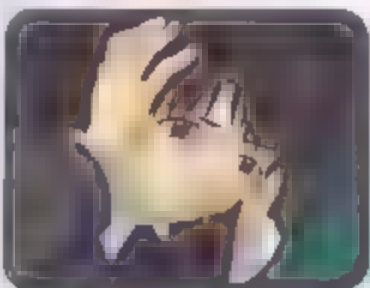
"But I guess I better be home."  
 "Noooo," she seems to hear, "I'm  
 not going home any more."  
 The car sparks to life. The time  
 comes for the parting. She  
 arrives at last at her home.  
 She is tired and sad. She  
 is shouting at the door.  
 "What's the matter?"  
 "Was I gross?" she asks.  
 "Yes, you were."



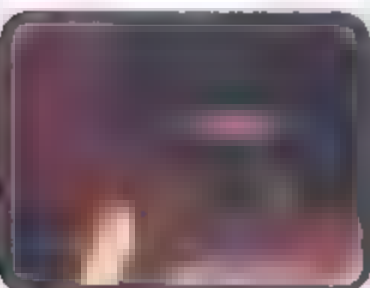




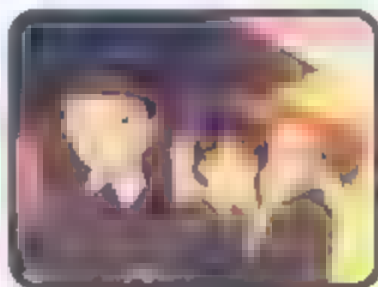
been drawing on notepaper surrounded by layer upon layer of swirling knotted circles and corkscrews, with occasional glimpses of forms similar to the unusual shape that appeared on her Navi the night before. Chisa's voice reiterates how having a body was only holding her back. When Lain rears back in bewilderment, she sees Chisa in the window of the classroom: not so much in the hallway beyond, as in the glass itself, like a television screen. The voice she heard on the train asks again, and again, "Who is Lain? Who is Lain?"



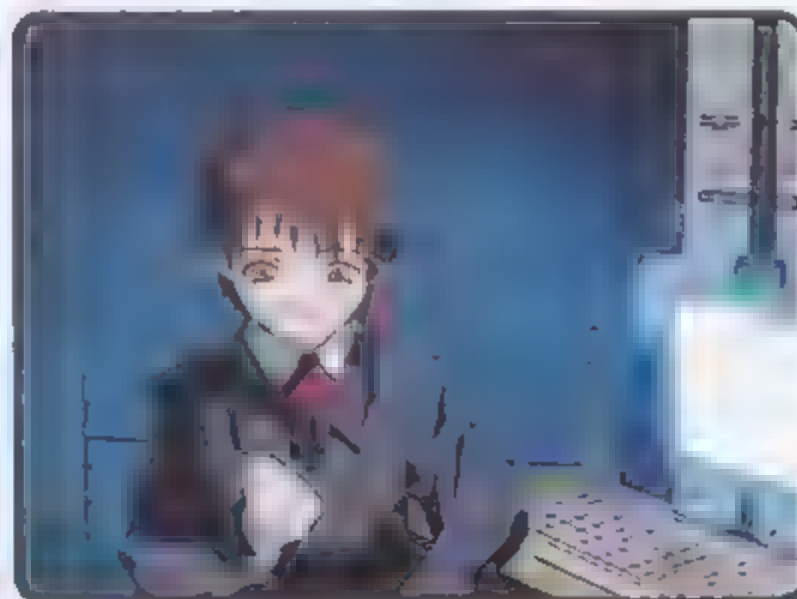
In the hallway after class, Lain's friends discuss their sense of detachment about the shooting. Alice is bothered that she cannot take it as seriously as she believes being close to a death deserves, but the others dismiss her concern. They



cluster around Lain when she finds an envelope in her locker. Their hopes for a love letter or other token of affection end in disappointment when it turns out to be a letter from the Wired. On her way home, Lain looks at it again and whispers, "Psyche," to herself.



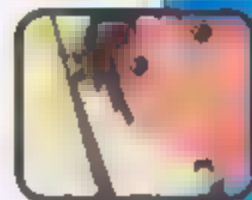
Lain's heavily stylized images of power lines, voices speak out samples of the Wired's traffic that night. Some are prosaic, involving business deals and



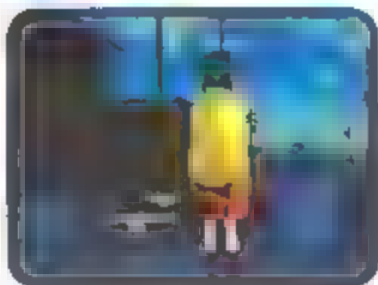
romantic confessions ("I love kissing"). Some of it is related to recent events, with complaints about how Accela's become hard to find, or theories that the Psyche chip is allegedly the creation of a group of hackers known as the Knights (though the speaker is skeptical if they are anything but urban legend). Some conversations are outright peculiar, with a woman insisting a little person in red and green clothes is watching her. Chisa's voice asks Lain, "Why won't you come here?"



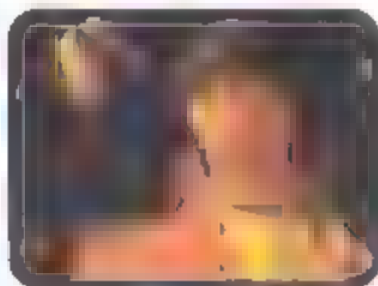
Lain's father enters her room to see how she is doing. She asks him about the Psyche chip, but he emphatically and firmly denies knowing about it. She asks again, and he denies again, with a manner suggesting he is hiding something. Lain heads outside, and



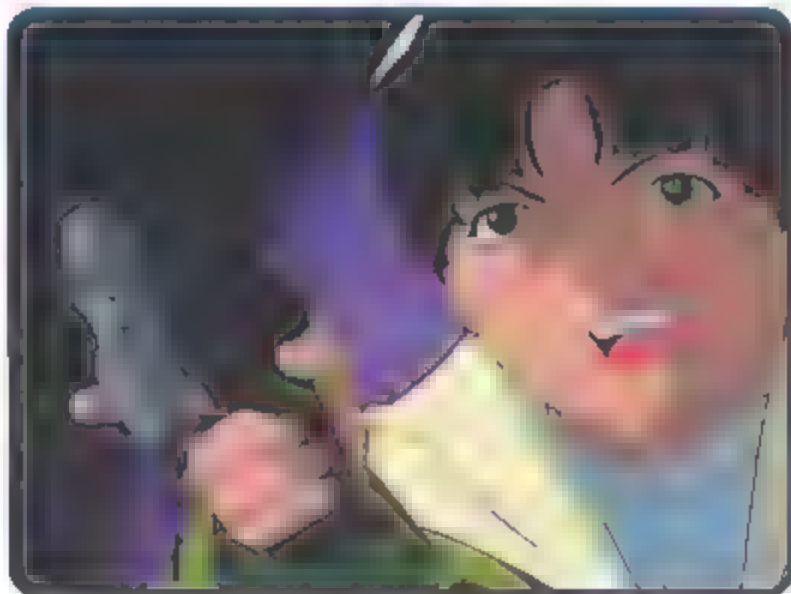




must again pass the black sedan (with its unseen occupants and laser sight dots) on her way to Cyberia.



At Cyberia's D1 in residence greets Lain with familiarity, remarking on how much the little-girl look is a change for her. She asks the three children she encountered on her previous visit if they know anything about her mysterious chip. The boys promptly identify it as a Psyche. One produces his game



controller/handheld computer and says that if he installed the Psyche in it he could have full access to the Wired and whatever he wanted. They enviously explain how to install the chip and use it. Taro, the boy with the game controller, says that he has seen Lain in the Wired in a more assertive, adult persona, and asks for a date with "the wild Lain" as the fee for his information services.

We're not even here

The next day, Lain's sister Mika comes home to find Karl (a bearded man in black) and his ponytailed partner standing on the Iwakura porch. Both

wear glasses with futuristic lenses and other hardware attached, with a single light emitting from the bridge of the



nosepiece. She threatens to call the cops; they calmly reply before leaving that it would do no good, since "we're not even here." Mrs. Iwakura refuses to take Mika's complaint seriously and Nakamura angrily heads upstairs. She finds an almost entirely undressed Nakamura in the exposed wires of her room. He is installing the Psyche and is working with little regard for static electricity. The operation ends with her big brother attacking Mika.



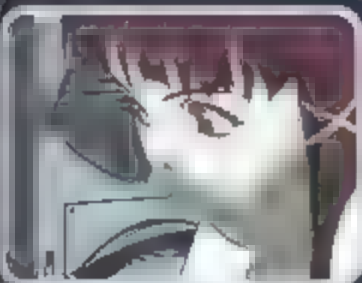


# serial experiments Lain

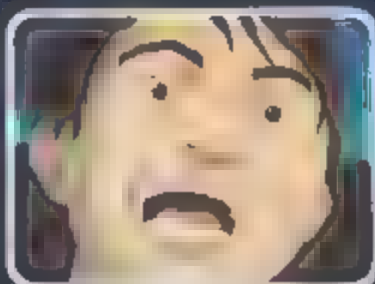
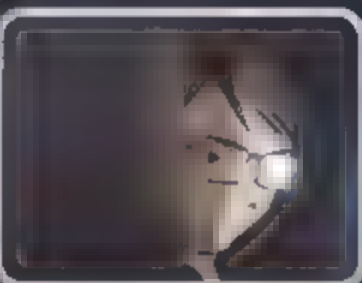
EPISODE SUMMARY LAYER: 02



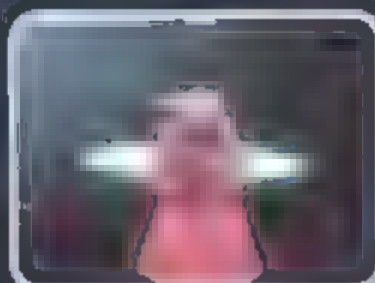
It opens with the usual cityscapes and says in voice-over: "I don't need parents. Humans are connected to no one, nobody at all."



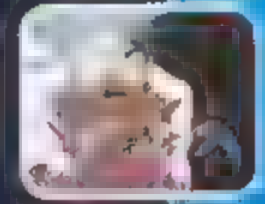
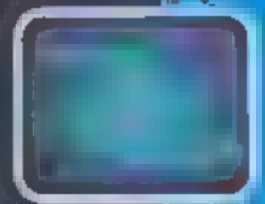
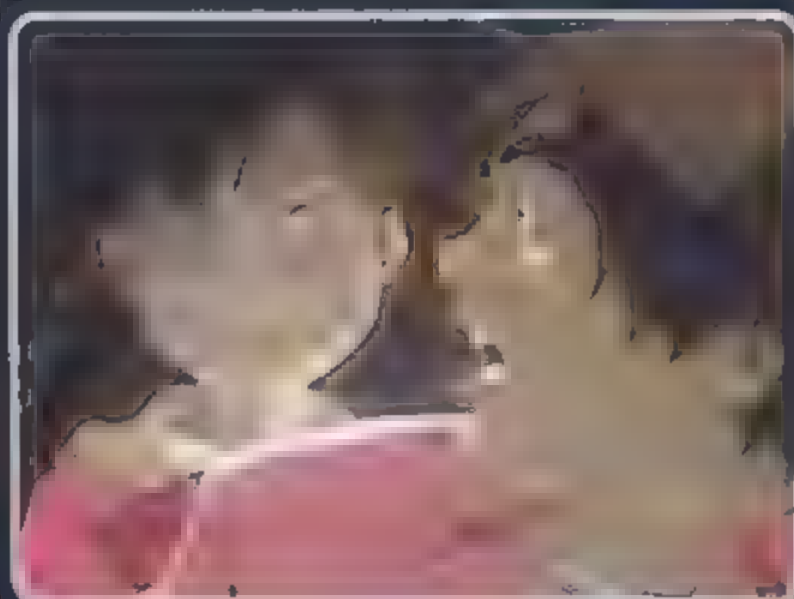
Lain is in her room, working on her computer. Stacks of hard drives and other peripheral devices, some piled higher than Lain, surround her. Power cables criss-cross the floors (and walls and ceiling), while fans blow cool air past open chassis. Lain's father again watches silently from the floor, before finally closing his eyes in weariness or sadness.



Elsewhere in the city, a young man flees from an unseen pursuer. He reaches his apartment but fumbles with his keys, giving the hunter time to catch up. It proves to be a small girl, innocuous-looking apart from the dark shadows around her eyes. In successive closer views, her eyes become empty.

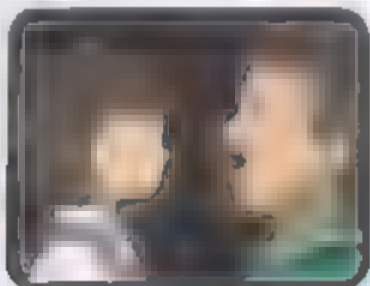


Downstairs, Mika suggests that something is wrong with Lain. Neither parent accepts her concern, though when the couple is alone Mrs. Iwakura seeks reassurance herself. Throughout the episode, the Iwakuras' faces are reflected, video light even when there is no video in the area.

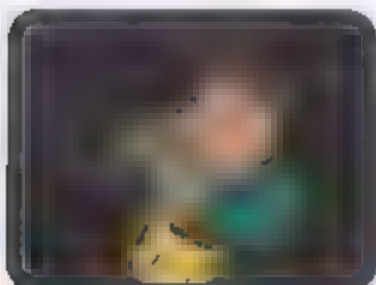




player games who kill the other  
characters rather than non-player  
characters (die adversaries). She says, "I can't  
go where you are" and moves to block  
his escape with a wall of glowing hands.  
He turns to find the small girl from  
the game behind him. Her face  
contorts into an inhuman snarl and she  
lunges at him. He gropes for an unseen  
gun, calling out the steps involved in  
loading it to fire; he closes his eyes.  
The gun would work. It does.  
But the bullets shred through the  
child's body, which regains its  
childish features as she collapses.



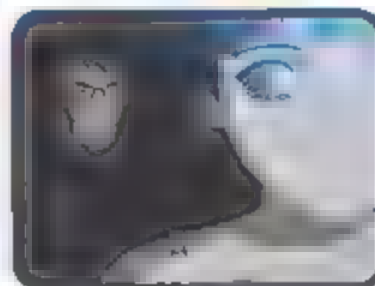
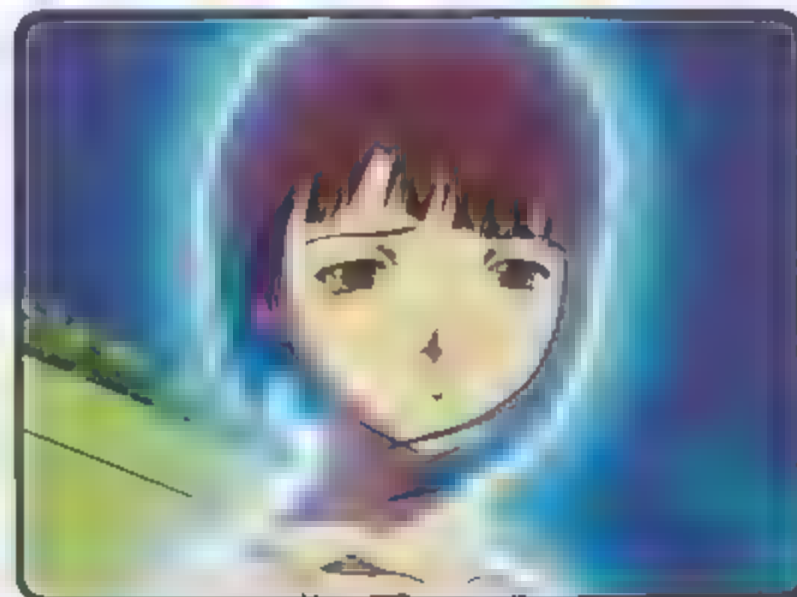
The game environment fades after  
his imaginary gun runs out of its ammo.  
He huddles on the rooftop, staring at a  
small body wrapped in a pose sheet.  
Glowing Lain watches with a sorrowful  
expression. After a fade to black, video



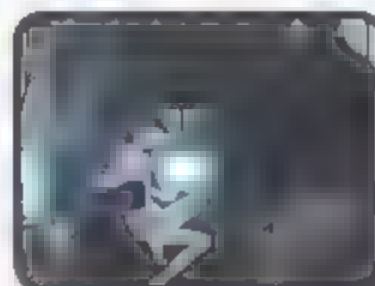
footage shows him insisting it wasn't his  
fault. He was playing Phantoma, and it  
somehow crossed over into a game for



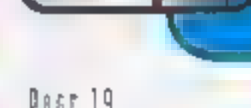
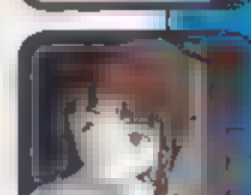
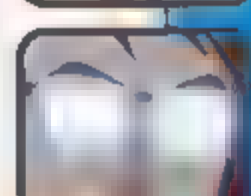
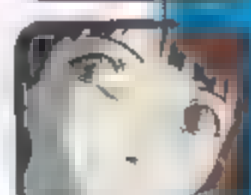
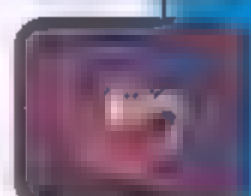
kindergarteners. He apparently shot her  
in reality while imagining shooting the  
creature in the Wired. Lain listens to  
some of this news coverage, then takes  
mail from JJ the DJ. He says the game  
itself is pretty straightforward but it  
exploits a peculiar hole in underlying net  
protocols to allow free roaming. His



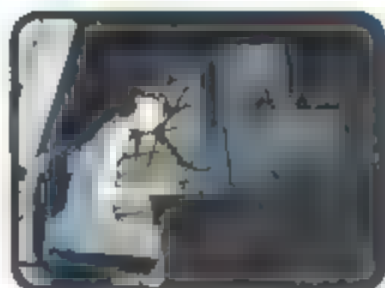
friends suspect that it is the work of the  
Knights, the previously alluded-to  
mysterious hackers credited with  
everything innovative or unusual



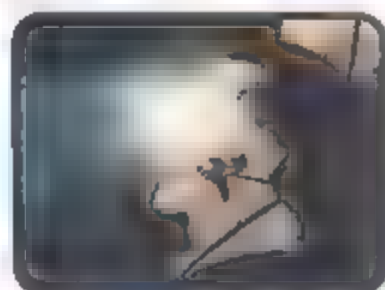
Lain's father enters. He remarks  
with some disapproval on her growing  
computer familiarity. He warns her that  
the Wired is nothing more than a  
communications medium, not to be  
confused with the real world. She  
disagrees, saying that the border is not so



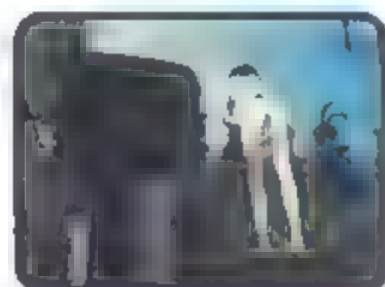




near and hat soon see will be a tie  
perfect person into the world. He  
seems aware of his own impact  
gear she now uses but when she smiles  
and says "Don't worry, I'm fine,"  
he is aware enough of things to  
answer. Sometimes wonder



After he leaves, Lain resumes her  
reading of "The White and the Red"  
angry lovers, someone shouting "Lain  
out!" over and over again



corner a e-mail an army explaining  
that the knights are a concept, saying  
he's not a knight, but a real world person  
a request for a date, a request for  
someone waiting to be with Lain. A  
woman with a dark, long, and  
at the same time, a always being  
shown, and a voice that is not  
again, why won't you be her

she is a boy, she is a girl, she is  
a boy, she is a girl, she is a boy,  
and she is a girl, she is a boy,  
her computer, she is a girl, she is  
a boy, she is a girl, she is a boy,  
staring at the screen, she is a girl

why won't you  
come here?

am looking for her, I'm looking  
for her, I'm looking for her, I'm  
looking for her, I'm looking for her,  
I'm looking for her, I'm looking for her,  
I'm looking for her, I'm looking for her



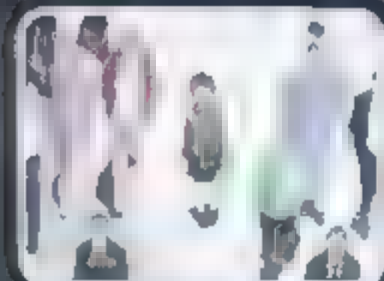
# serial experiments Lain



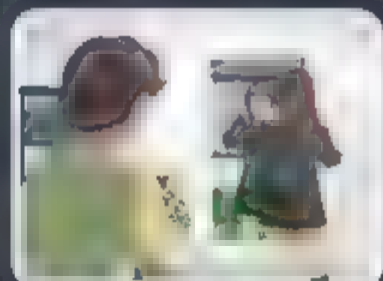
...opens with the customary cityscape. Lain says in voice-over: "If you can hear it, then it's speaking to you, and if you can see it, then it's yours to have."



The disembodied male voice, which has spoken to Lain before, divides the story, moving along how humanity has lost its capacity to evolve. The denizens of this post-apocalyptic species, suitable only for gratifying physical pleasures and lacking purpose or direction. The



...also footage gives way to views of Lain in the midst of the crowd, and he speaks directly to her, telling her that she is not alone. She is stuck in a machine, a twisted world as a way to see the answer. "I... God."



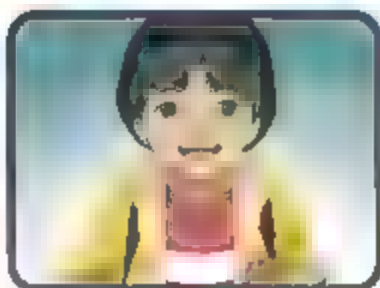
Mika dresses and leaves her boyfriend's bedroom. Pomona has a close brush with an out-of-control speaking doll. Meanwhile, Lain asks one of her dolls to tell her a story. It answers:



...in a mature woman's voice that she already knows everything there is in the world. The woman goes on to add:







For every event, there is first a prophecy foreshadowing the event. An event first comes into existence when there is a prophecy." Lain asks who makes the prophecies, but receives no answer. The Navi displays a news item about how erroneous data made computer-controlled cars and traffic signals misbehave, causing one death and multiple accidents.



Lain heads downtown and just misses her sister; both receive packets of tissues from a passing street vendor. The boy who told Lain about her Psyche brashly asks M'ka for a date and knocks her arm so she spills her drink. She opens the tissues to blot the spill, only to find a message written on them: "The other side is overcrowded. The dead will have nowhere to go." Angrily, she tosses

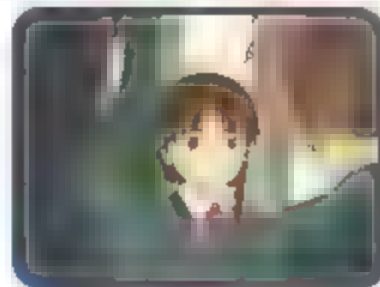


it away. Bystanders call her attention to Lain standing in the middle of traffic repeating quietly, "Everyone gets connected, everyone gets connected." M'ka looks up to see Lain's face displayed on one of the billboard video screens

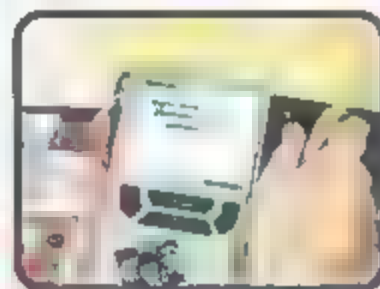
**the prophecy  
will be fulfilled!**

After a fade to black, the scene shifts back to Lain in her bedroom, in her nightgown. She speaks this time to a decorative mask, which says in a deep male voice "The prophecy will be fulfilled." It explains that history is not random occurrences, but events linked on a line or rather made to connect to a

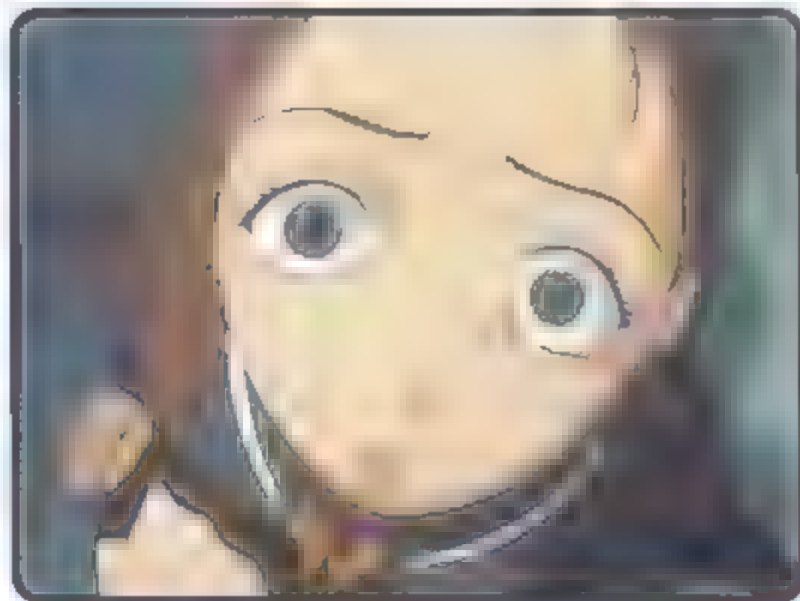
one. She asks again who makes this happen and again receives no answer.

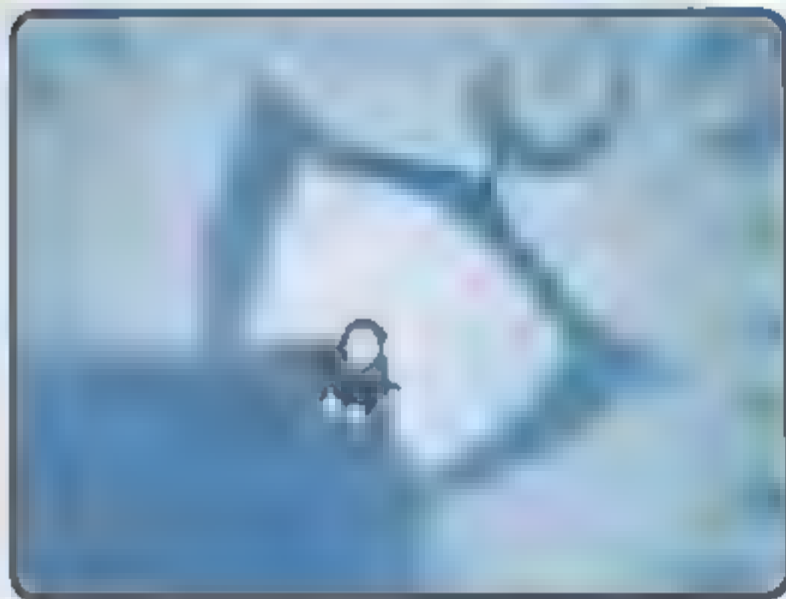


At school, Lain's friends ask if she was responsible for the traffic hack. Someone claiming to be her took credit for it, and they are not entirely certain she was not responsible. Back home she listens to a news item: the Ministry of Information Control acknowledges that the traffic problems were a deliberate act but that the Ministry has taken steps to ensure it does not happen again. The news display on Lain's Navi dissolves into the same view of her face that M'ka saw in public.

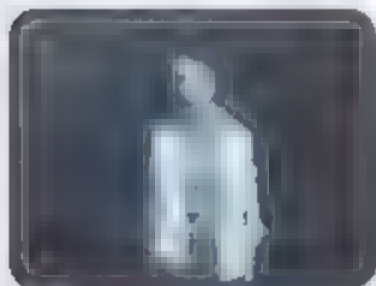


In a fast food restaurant, Aki receives spam, junk e-mail, and mentions that she keeps receiving it. She says, "The prophecy must be fulfilled." She says her geek friends think it might be

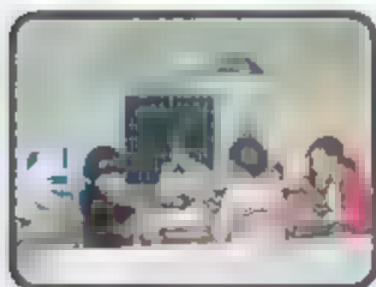




to work at it. Kageyama's mother  
and father are suspicious. They wonder if  
it's just a game. They are not interested  
in her fun or money, but for some other  
purpose altogether.



Later, Lain speaks to a  
person in a restaurant. The person  
which tells her that the Wired is an  
upper layer of reality. Physical  
existence is merely a hologram, a



projection from the Wired. The flow of  
information manifests through electrical  
impulses to provide a readily  
comprehensible, accessible existence.  
The Wired is secondary to the world of  
the Wired. The figure dissolves with a  
question as to whether  
is really her mother.

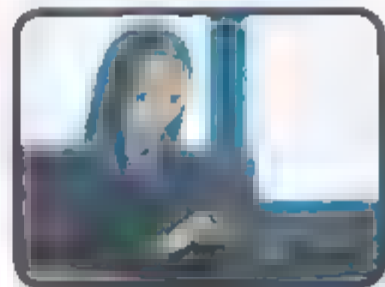
After Mika starts thinking  
about her mother, but can't  
find her and breaks out. Mika starts  
into her room, and after a dissolve  
white washes herself in the middle of  
the night where she saw Lain. The  
figure is suddenly appearing as  
ghosts. Obviously frightened she



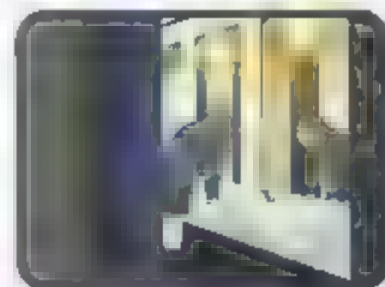
glances over her shoulder, overhanging  
her. For now we see her in a shadow.



resembles a pair of calipers measuring a  
pyramid, with dagger-like characters  
arranged in a ring around it. The thing is  
apparently huge and looms over her.



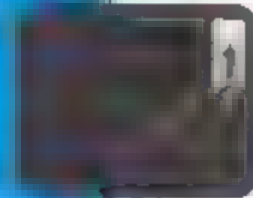
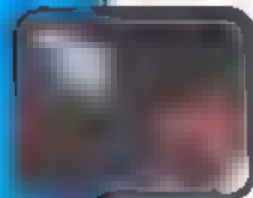
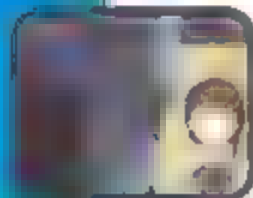
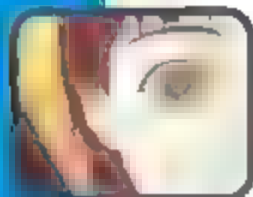
Mika comes to her senses after a  
face to black and is now sitting in a  
restaurant. Other people happily chat at  
other booths. She spies her coffee, but  
before she can wipe it up, the spill draws  
her attention. Mika's eyes are  
filled with tears. Mika's eyes are  
filled with tears.



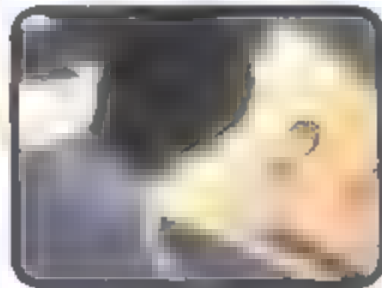
and finds herself alone: everyone else is  
suddenly gone. There is a brief flash of  
blue static, as in the opening credits,  
after which Mika tries to regain  
composure in the restaurant's  
barroom. The lights go out and a stall  
door swings open. Reluctant, she steps  
inside. The door swings shut behind



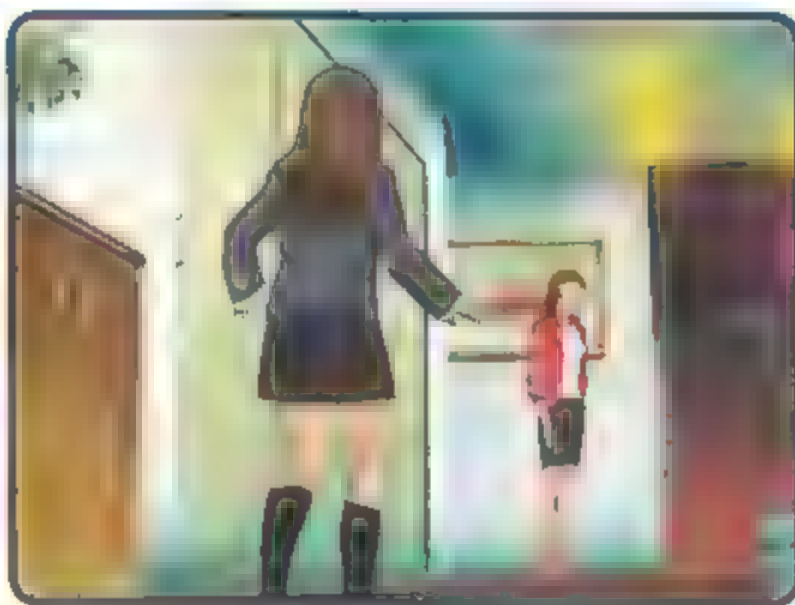
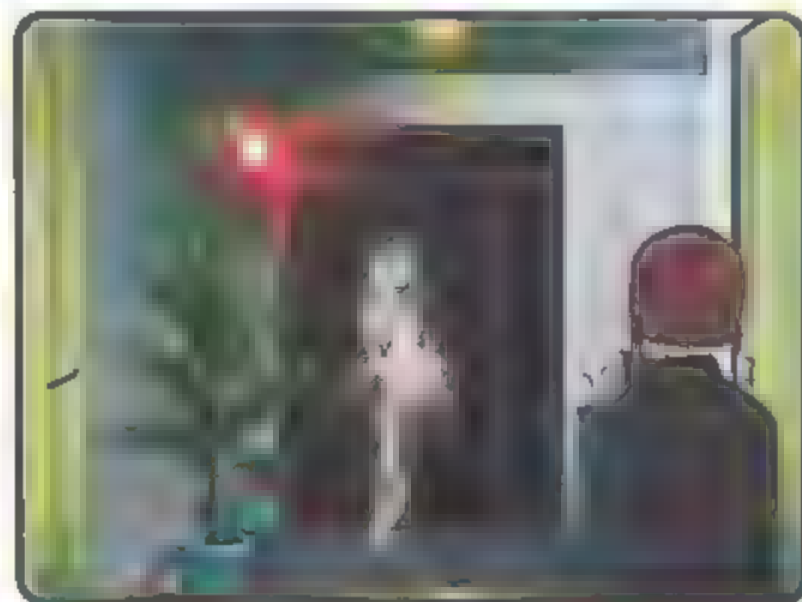
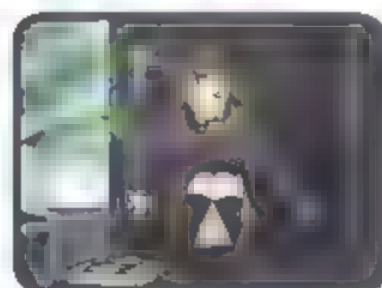




her and her characters programming. But, the properties of the world's interior walls



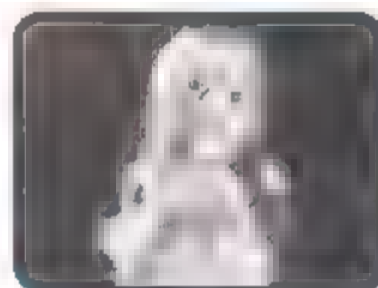
We next see Makoto in her bedroom, speaking to a ghostly version of her father. He tells her that the world is a place created by electricity and electronic devices. It's a world of its own, and it's a place that has its own rules. The "rules" of the "Net"



That and could conceivably erode our lives over time, or die to affect the real world just as the real world affects the Net. "It's true," the boy says, "a prophetic statement is just a statement, disappearing."

**if people can connect...**

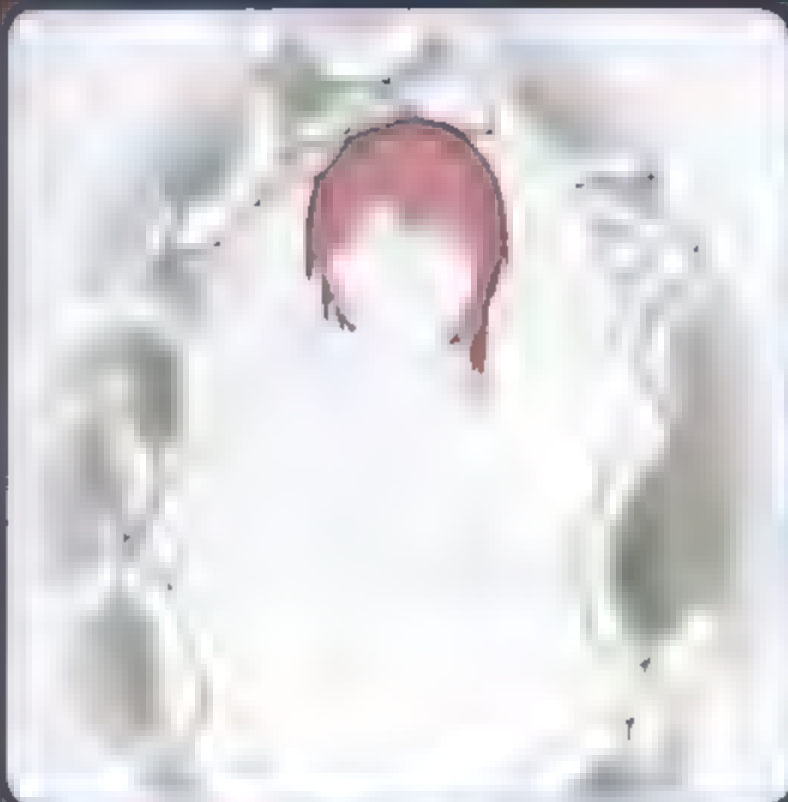
Now, very exhausted and pained, Makoto suggests that the "Net" is a place where he can find a friend. He says that he has a school friend who is a girl, and he is sure that she is the one. Later, he walks up to the door and asks the girl what is the matter. She says that she is nothing, nothing at all. The second



Makoto responds and she is nearly correct. The original Makoto is now gone, leaving behind a shadowy figure who is a boy with an angelic expression, but he is a ghost. The ghost Makoto is a boy who is a ghost, and he is a boy who is a ghost. The episode ends with Makoto asking, "who will be next?"



# serial experiments Lain



It opens with the usual views of the city. A woman says in voice-over: "If people can connect to one another, even the smallest of voices will grow loud. If people can connect to one another, even their lives will grow longer. So,

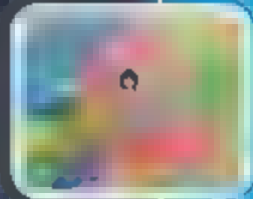
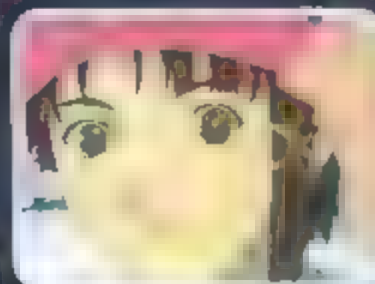


Walking down the street toward school, she sees a boy standing with arms outstretched toward the sky, as if adoring something he sees but she doesn't. In class, her friends try to draw her out of her burgeoning Wired obsession. Reika

rejects the notion that Wired contacts are comparable to face-to-face friends, and while the others disagree somewhat, they share her concern. The quartet goes out shopping, and they all notice more children in the arms-upraised posture of the boy Lain saw earlier. Lain peers up into the sky, and now sees the clouds part to reveal a celestial figure, glowing with

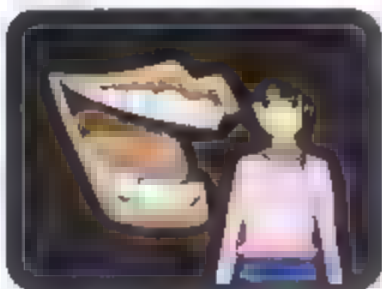


Walking down the street toward school, she sees a boy standing with arms outstretched toward the sky, as if adoring something he sees but she doesn't. In class, her friends try to draw her out of her burgeoning Wired obsession. Reika





light. It is her. Alice and the others see it as well; the background crowd noises suggest that adults do, too.



At home, Mrs. Iwakura speaks distractedly to the second Mika, who responds only in vague grunts. Lain passes her by to go to her room. A news item refers to the apparition, but she guesses it to connect to the Wired. After a transition through geometric patterns, Lain stands on a white path floating in a limitless black void. Another master user speaks to her as a

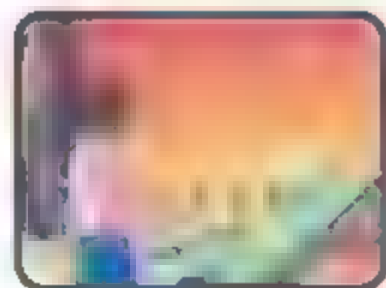


giant floating mouth, doling out tidbits of information in response to her impatient queries. She passes on to a door-like slab showing an old man she identifies as "the clockmaker scientist somehow associated with Phantoma

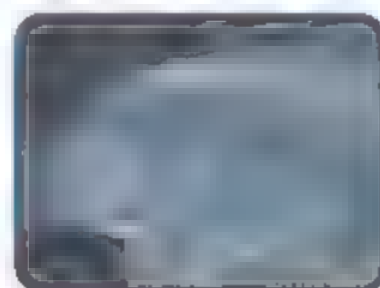


The old man takes the form of a wireframe form. She addresses the figure as Professor Hodgson, telling him to tell her all about it.

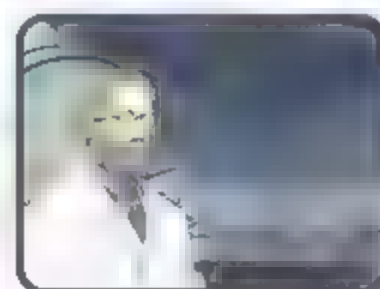
you are truly blessed



The scene blurs into a sunset landscape of one balcony partially covered in vines. The professor reclines in a lounge chair and speaks tiredly. He demands information about fifteen-year

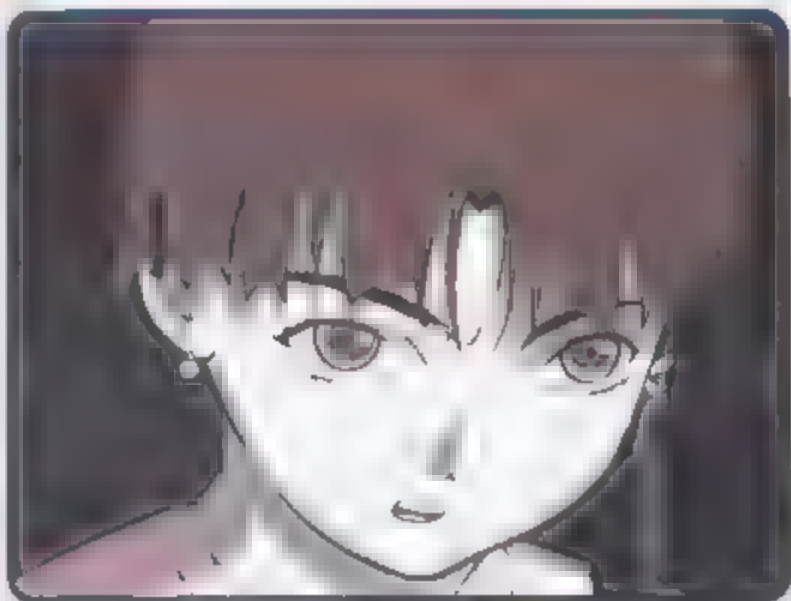


old experiments, which Phantoma is reproducing. He says he thought he had destroyed the system after the first experiment, but it worked. He says he had expected it to work, but it did not. He says he had expected it to work, but it did not. He says he had expected it to work, but it did not.

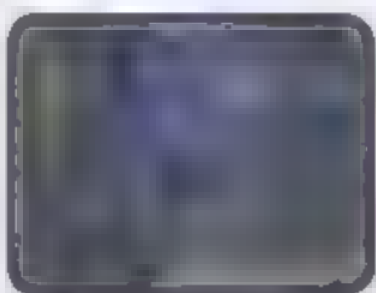


purposes. Unfortunately it did not work the way he intended. It created feedback loops, destroying the minds of the children involved and unleashing terrible destruction. Hodgson smashed

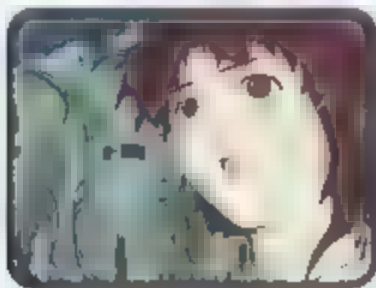




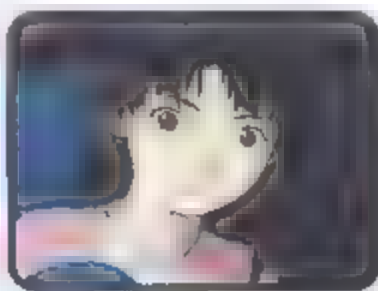
in a digital world. He is a person who has a deep understanding of the Wired as the basis for Phantasma. The game taps into his energy without the need for the K.O.S. (K.O.S. is a term used in the game to refer to a character's health or status).



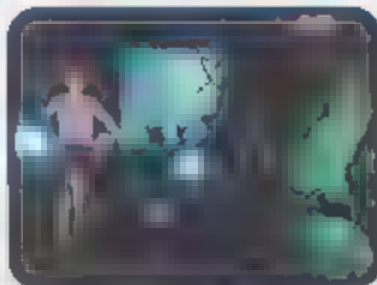
She demands to know whether any of this troubles him. He is consumed by guilt but feels helpless; she rejects this as self-centred cowardice. He finally turns his reflective monologue to address her first question. There is no one else who can help her. He recognizes tremendous potential in her, warning her that she faces powerful opponents. He fades out, at last, as he dies for which he had hoped. The sunset scene dissolves, leaving her at a crossroads of the white road. She asks herself, "The Knights."



In her room, Lain awakes in front of her computer. She shouts angrily at someone in the Wired, demanding to know why they were manipulating people.

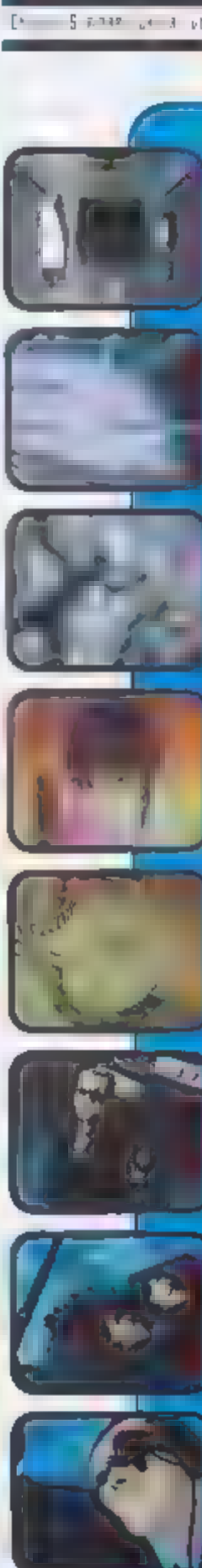
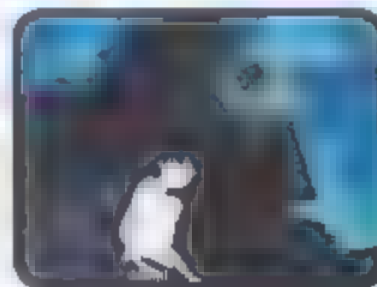


The liquid in the hardware's cooling systems bubble more vigorously. Lain accuses the Knights of using Phantasma's players for their own ends, adding, "You're nothing but a pathetic bunch of scums." There is no answer to that or to her mocking laughter that follows.



The men in black again scan her room from the street. She steps outside to confront them, demanding to know whether they are the Knights. They do not answer directly, saying only, "Please get down." An explosion rips through Lain's room. They say it was "only the cooling system" and that "they" must have planted a parasite bomb there. As the men in black enter her car and drive off, they answer Lain's question about her assailants with the simple declaration, "The Knights."

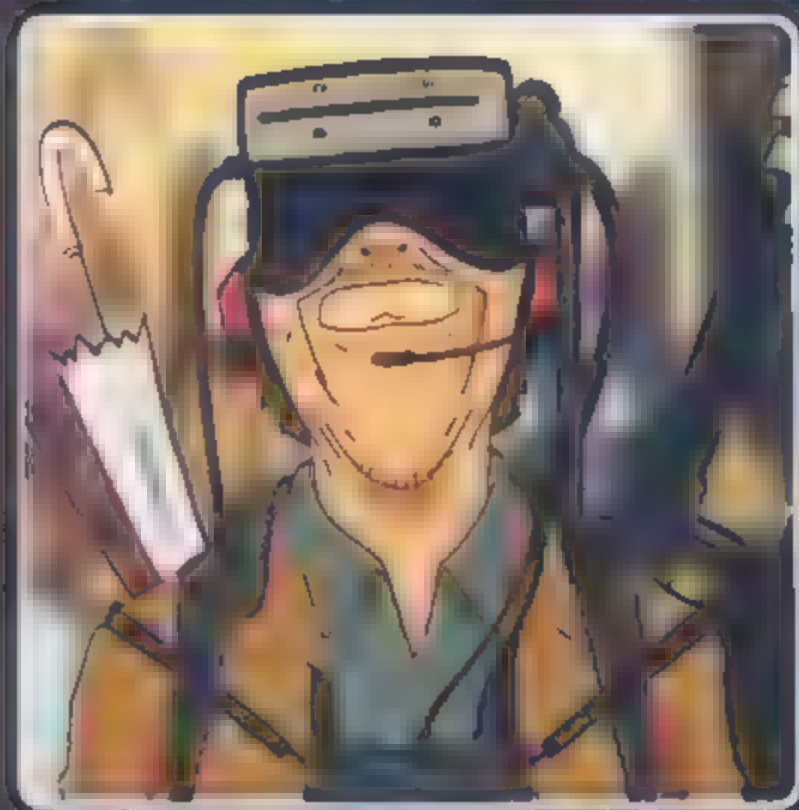
The episode ends with Lain standing baffled on the sidewalk, assimilating the idea that there are opponents to the Knights at work as well as the Knights themselves.



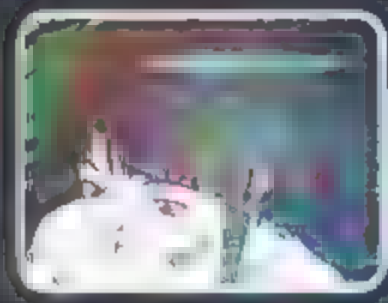




# serial experiments Lain



...opens with the cityscape voice-over with Lain saying, "Just between you and me, let me tell you what's happening, what's beginning to take place in our society without you ever even being vaguely conscious of it."



...Lain Iwakura, from the point of view of the viewer, is a young woman with long, dark hair, wearing a green collared shirt under a brown jacket. She is holding a white, jagged, paper-like object in her right hand.



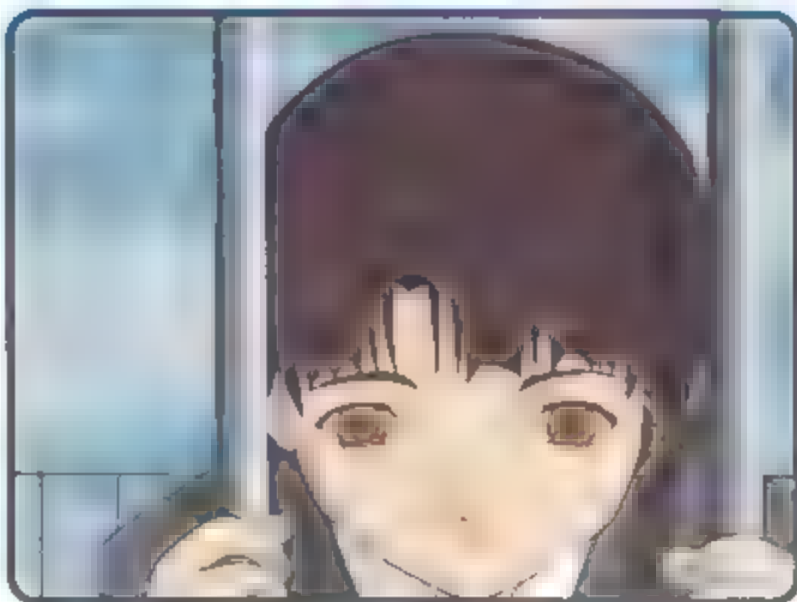
...becoming less like herself. The second Milla stands at the door, attracting Lain's attention, trying to say something. She is wearing a green collared shirt under a brown jacket. She is holding a white, jagged, paper-like object in her right hand.



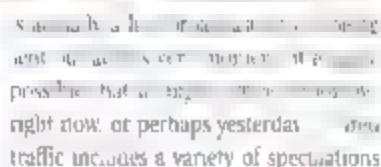
...Lain Iwakura, from the point of view of the viewer, is a young woman with long, dark hair, wearing a green collared shirt under a brown jacket. She is holding a white, jagged, paper-like object in her right hand.





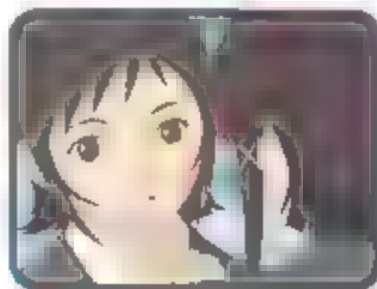


condition. She and the others wanted to make Lain happy and include her in their fun, and she offers Lain the chance to say that they were all just being a nuisance. Lain desperately and inarticulately tries to explain that Alice and the others were not a nuisance, but does not know how to describe what she is going through now.



someone's  
after rain

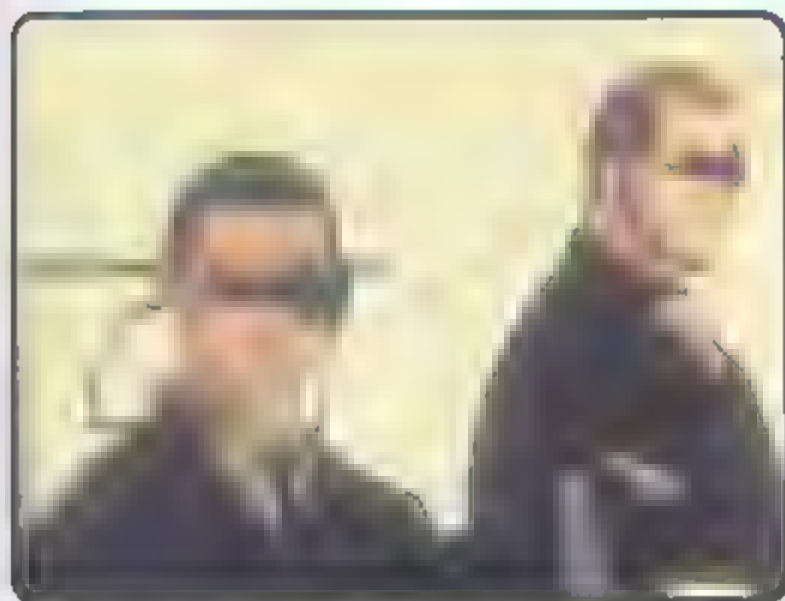
A news item says unknown parties hacked the Ministry of Information Control itself leaving the Word in Jaffa, the newswriter says. announces, "Be advised that although it



about the Kn Guts, saying they are powerful secret hackers and hardware creators and about Jain with his laptop's "200,000" files. He said to "I hear someone's after Cain" and "If I see more of them, I'll let you know."



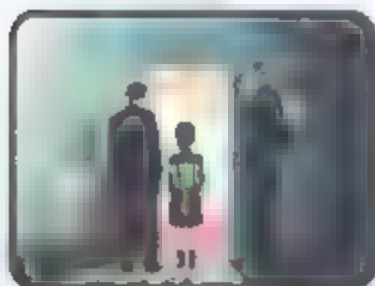
leaves in fact are when the woman's  
scheme of not being the son  
wants to be a friend of her father.



...canter, she quietly responds, "The  
...re is relief in something as the real  
...in the world."  
...and with the Knight problem,  
...it looks at Kuroki (2)

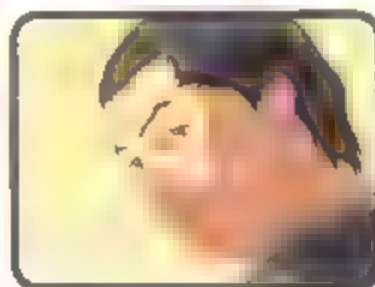


Lain walks home to find the men in  
black waiting for her. They invite her  
to their car, emphasizing that they do  
not desire violence or harm her. Kari  
remains silent as Lain looks directly at  
him. The man in the black coat, Layer 2 who  
watched Lain walk by. He tells her that  
if she goes with them, they will reveal their  
...ies. Meanwhile Nezumi



...wishes to be, making himself and  
...for the Knight's ...  
...figure appears in his  
...emphatically at him  
...physical form rides

with the men in black. They pick up at a  
building identified as Tachibana General  
...es, Shinjoh Office.



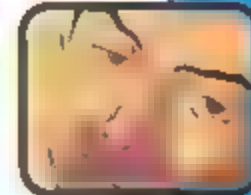
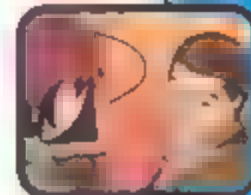
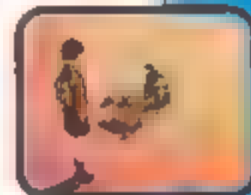
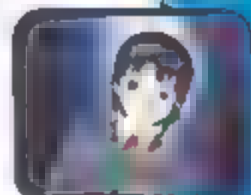
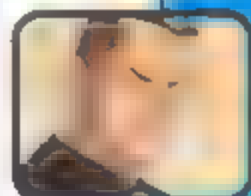
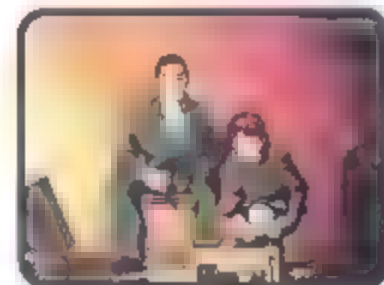
...are in a ...  
unfurnished spaces. A man sitting on a  
folding chair speaks to Lain like he  
knows her, talking about problems  
configuring the company firewall and  
noting that he probably should upgrade  
to new hardware but that he is too old for  
it. She identifies the problem, but rather



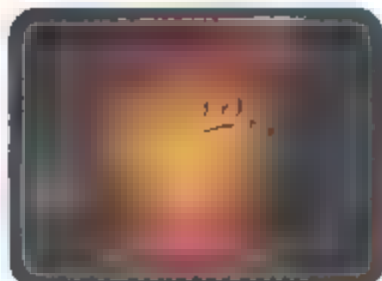
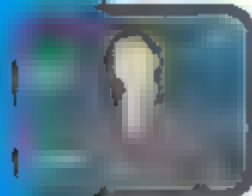
than following her advice, the man asks  
her to make the changes for him. The  
computer boots up immediately. There  
is a burst of static and Nezumi's voice  
asks if Lain is one of the knights. The  
glowing ... announces her as a ...  
tragedy in a pathetic fit of begging and  
... The physical ...  
... this with the men in black's  
... stunned and confused.



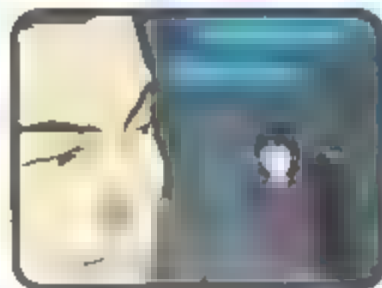
The boss comments, "Some say the  
Wired doesn't have political borders like  
the real world. But with this freedom  
there is a price to pay. I'm talking about  
... senseless pranks, anarchists and idiots  
who think a lot of pranks add up to a  
revolution. The knights are quite  
different. They don't seem to be  
anarchists or idiots at all." He adds that  
her presence in the Wired is destabilizing.



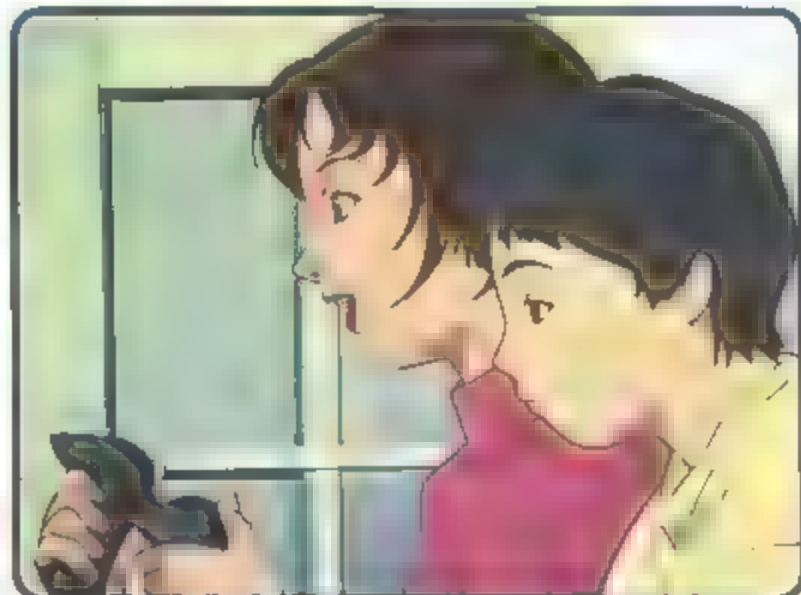




t and that the knights are interested in  
 e for... he does not  
 and... he is not to...  
 knights from... their goals  
 when... who he... and... he  
 wants... merely... a...



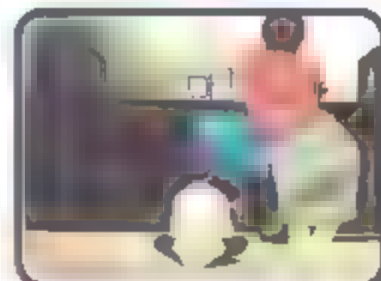
Nexami babbles on about being  
 as... truth including the God in  
 the Wired, but says that if the knights  
 accept... he will...  
 they... Nexami... he... says...  
 his name... he...  
 who... Nexami...  
 a quest... her...  
 wired? Does she know if her family is  
 ready her family when their birthdays  
 are, whether she actually celebrated a  
 birthday with...? Nexami...  
 does not know these basic facts  
 Nexami... and... Nexami...



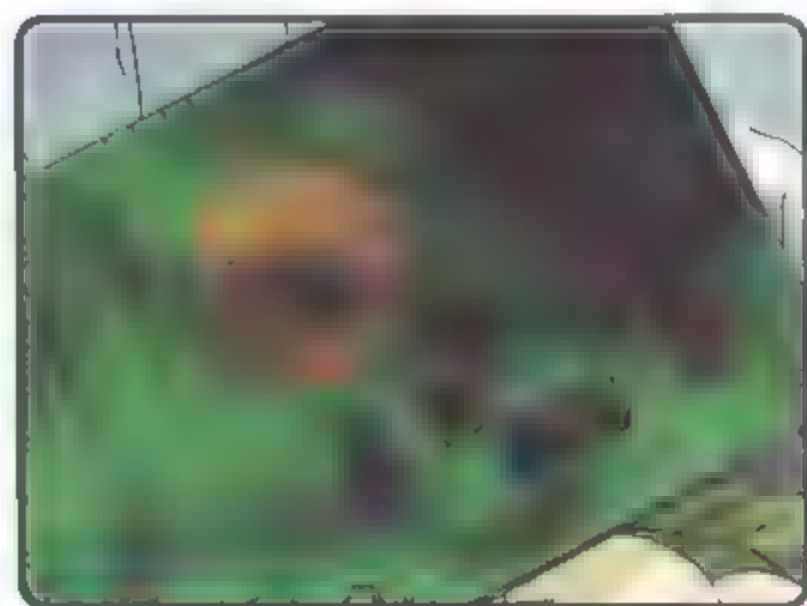
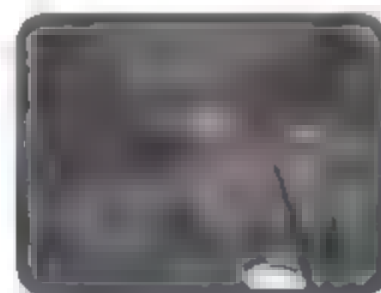
Lain breaks into tears under  
 questioning, but suddenly straightens  
 up and snaps back. She is the Lain who  
 fought at the Accela user several layers  
 before. The boss identifies her as the  
 Lain of the Wired. He says he is aware of  
 and alarmed by the barrier breakdown

**the knights are  
 quite different**

he was the wired and the real world.  
 that... as the source of the  
 problem... the boss...  
 and... he...  
 the men in black to watch from the sides  
 of now



The housewife seen earlier settles  
 down to play a videogame with her son.  
 In her sink, we see the knights' circuit  
 board, badly burned. Elsewhere in a  
 flat somewhere in the city, Nexami lies  
 face-down with a broken neck,  
 already having fallen over an unseen  
 precipice. His display shows the  
 knight's logo.



# serial experiments Lain



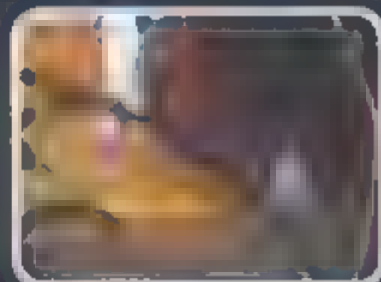
opens with Lain saying, in

voice-over, "So you want to be hurt too, do you?"

If you do, don't look away, whatever you do."

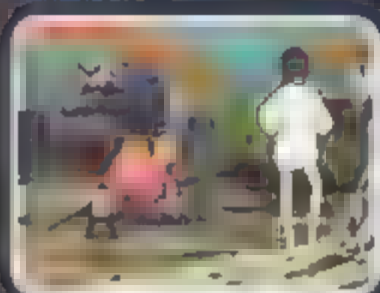
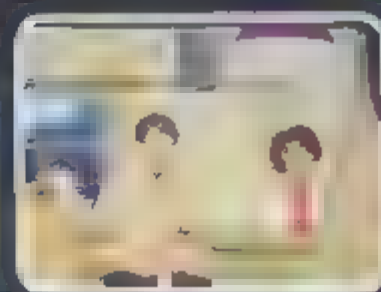
Lain appears in an obviously digitized environment, chatting with her father while playing a computer game, happily killing other players' characters. He offers a surprisingly sophisticated rationale for his self-indulgent behaviour, claiming that since others do not know what they want, they cannot understand it just as they are in no position to know or care whether a God exists in the Wired exist.

rumours, Lain identifies the rumours as the "seventh-generation protocol," the new version of specifications for the Wired's operation (see page 42 for more information.) Her source explains that whoever defines the Wired's operations controls its behaviour without constantly interfering. Big corporations are the primary sponsors of such R&D (and

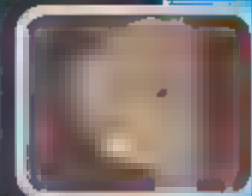
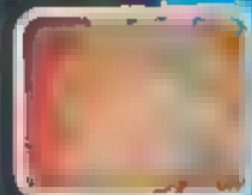
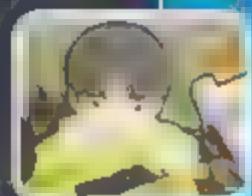


about the "seventh-generation protocol," the new version of specifications for the Wired's operation (see page 42 for more information.) Her source explains that whoever defines the Wired's operations controls its behaviour without constantly interfering. Big corporations are the primary sponsors of such R&D (and

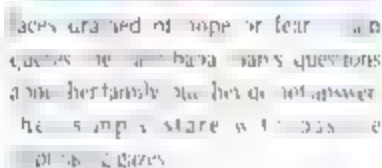
Outside her room, Lain finds the second Mika continuing to decay. Mika struggles to speak, but cannot form a complete word. Fear tinges her otherwise blank expression. Her parents sit at the dining table, as if waiting, their



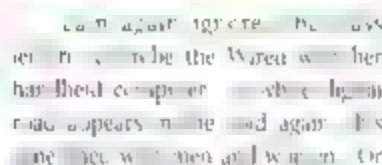
In her room, Lain muses on the name "Tachibana General Laboratories," the Wired she loves the game to speak to her father, Tachibana, working on girls' models. He says that a large corporation like Tachibana would not deliberately engage in illegal behaviour, but there are







At school, Iain finds her friends alarmed, concerned and hostile to Renka's and her vision. He talks to friends with the wrong opinion of herself and Laurence. He goes to a computer class, which is never integrated. The arrival of a handsome young student interrupts the computer class and he is very embarrassed, amusing her friends.

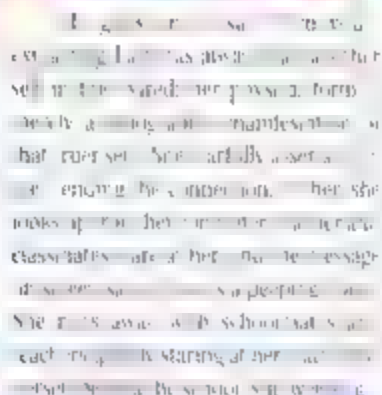


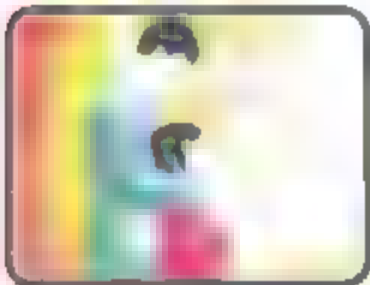
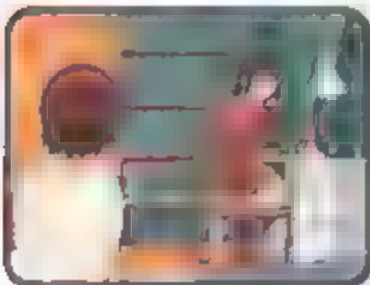
A young woman with dark hair is shown in profile, looking at a computer monitor. The image is a low-resolution, pixelated screenshot, likely from a video game or a low-quality digital recording. The woman has dark hair and is wearing a light-colored top. The background is blurry and indistinct.

rather than by the other factors  
concerned, such as kneeling, or the  
fact that as it grows, it may surround  
a new, larger, or proper position, over  
each one, speaking in thoughts and  
expressions of the physical person  
associated with it, and a new one  
is we red. The flow of energy

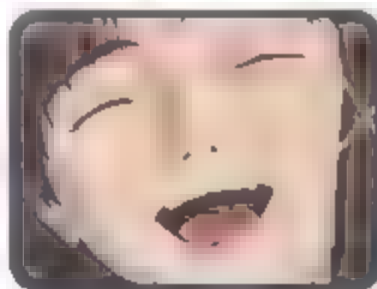
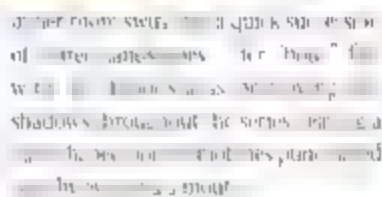
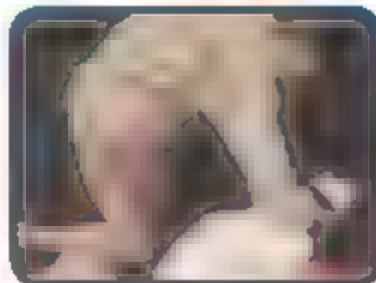
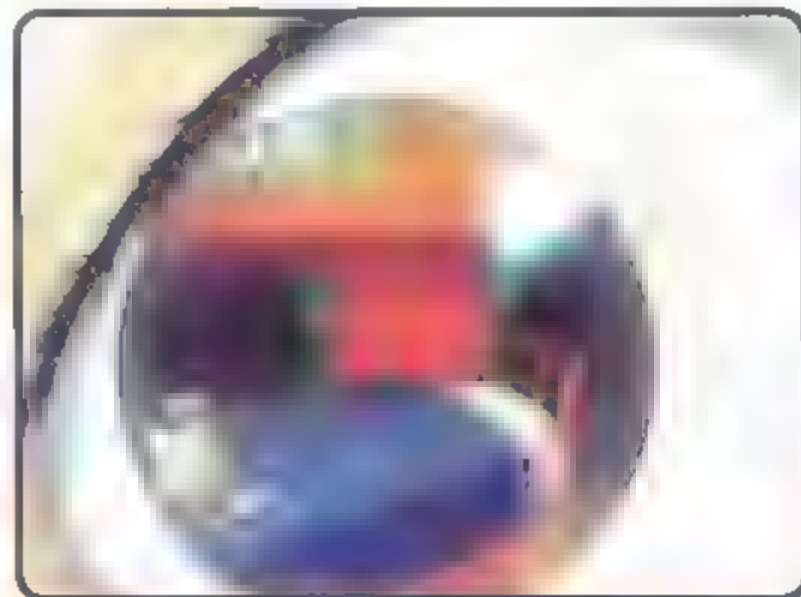
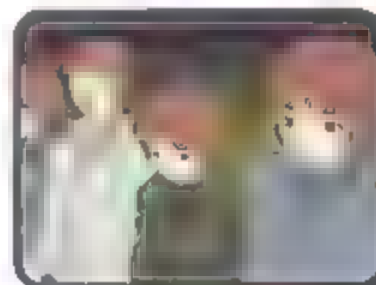
lain is a  
peeping tom

Similar gender scenes where I go from the message traffic by now appear in any but out of context for more interactions. She's not really immersed in the real life but she's making her way.

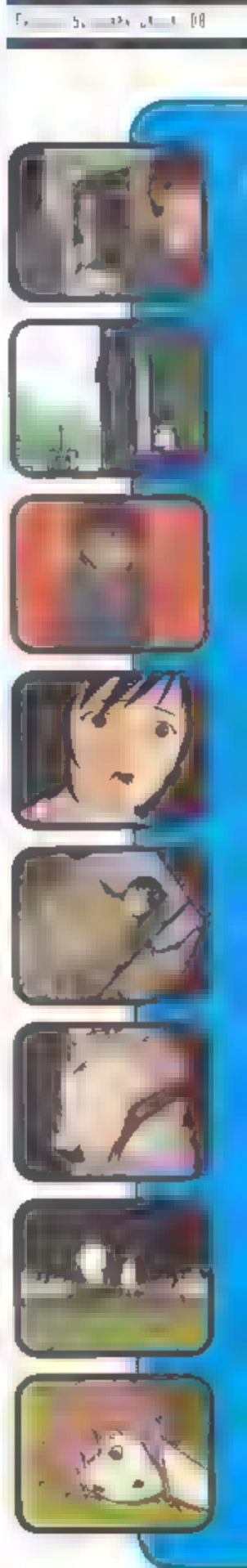
[illegible]

[illegible][illegible]

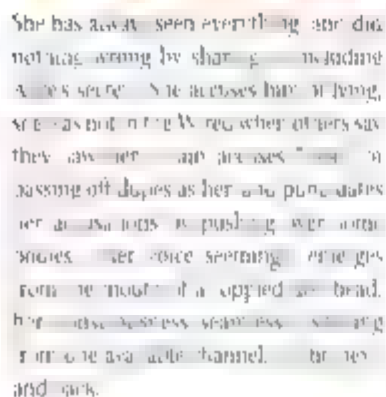
1. The first step in the process of  
 2. identifying the needs of the  
 3. community is to conduct a  
 4. needs assessment. This involves  
 5. gathering information about the  
 6. community's current situation  
 7. and identifying the gaps between  
 8. the current situation and the  
 9. desired situation. This information  
 10. is then used to develop a plan of  
 11. action that addresses the  
 12. community's needs.

[illegible][illegible]

A few days' rest of abstract mind,  
 next afternoon we had a sports day  
 at the school. The boys were all  
 there. We had a very nice time.  
 I was one of the winners of the race  
 and the other boys were also  
 successful. All of us were very  
 happy.







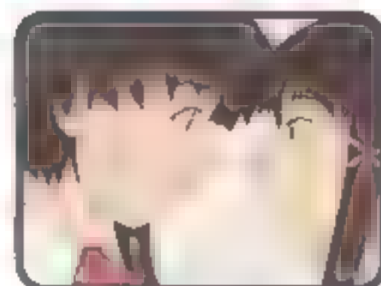
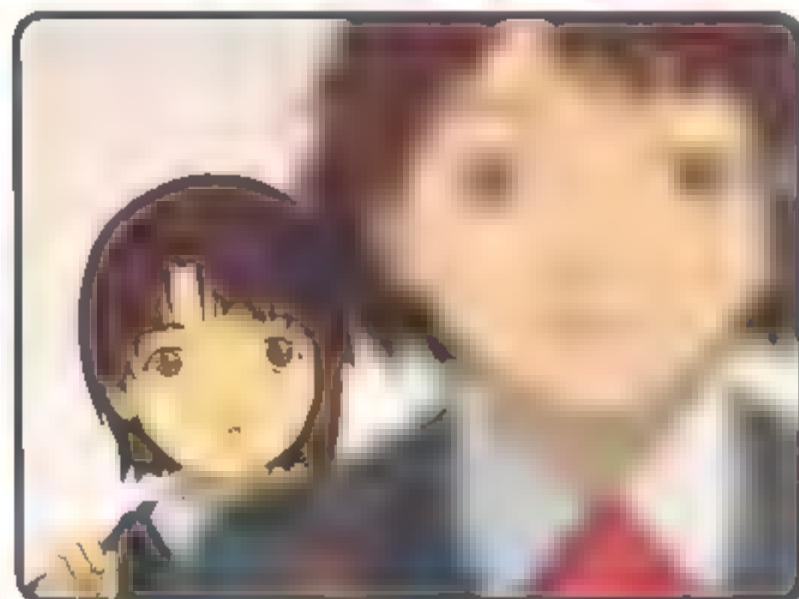
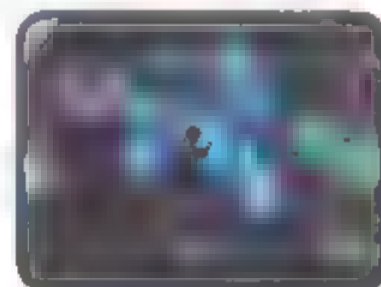
And besides that, when a girl says, "I'm true," then she can make her man realize that she's suffering some emotional conflict," agrees. "She can present an argument to work backward, so that she can work 'forward'."

In the real world, a number of factors are taken into account at the same time.

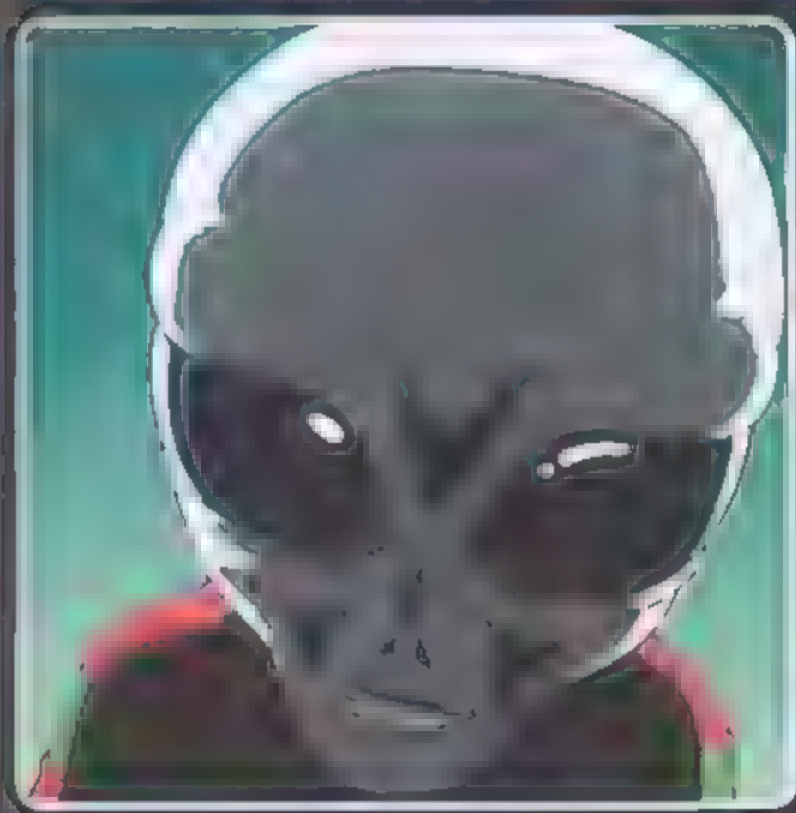


pal grows thicker, as it does in a kid over 10. Her friends are proud of how well she's doing. But her hair is thinning. The hairs that do grow back are not quite so thick. And the hair that's left behind is not quite so long. It's a second hair loss, a second hair loss, says Dr. Williams. It's a second hair loss, says Dr. Williams. It's a second hair loss, says Dr. Williams.

right?

[illegible][illegible]

# serial experiments Lain

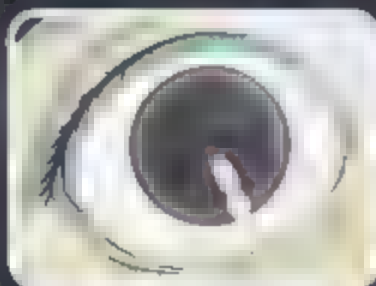


sequence opens with the customary cityscape. Lain says in voice-over: "You see, if you really want to rid yourself of all suffering, you should believe that there is a God. Whether or not you truly believe that He exists, you can be sure that God is always by your side."

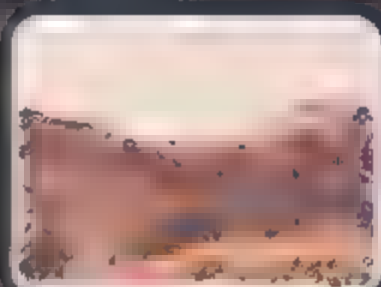
The sequence covers the 1984 publication of the "MI-12 document," allegedly exposing a plot by the CIA and prominent officials to deal secretly with extraterrestrials. As the narrator says, it is now widely recognized as a forgery. Among those accused was MIT professor Vannevar Bush.

Lain connects to the Wired, and emerges in a landscape populated by disembodied willows, each filled with a single sensory organ (like eyes, ears, noses, and hands). She asks how she could turn something that did happen into something that did not.

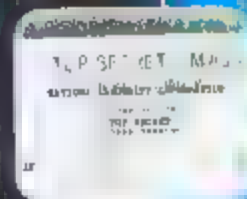
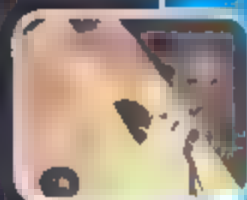
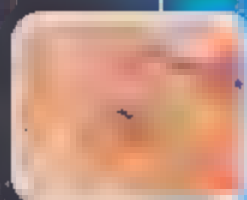
The assembled squad Lain has been in the Wired from the moment she Wired into existence. "How long have



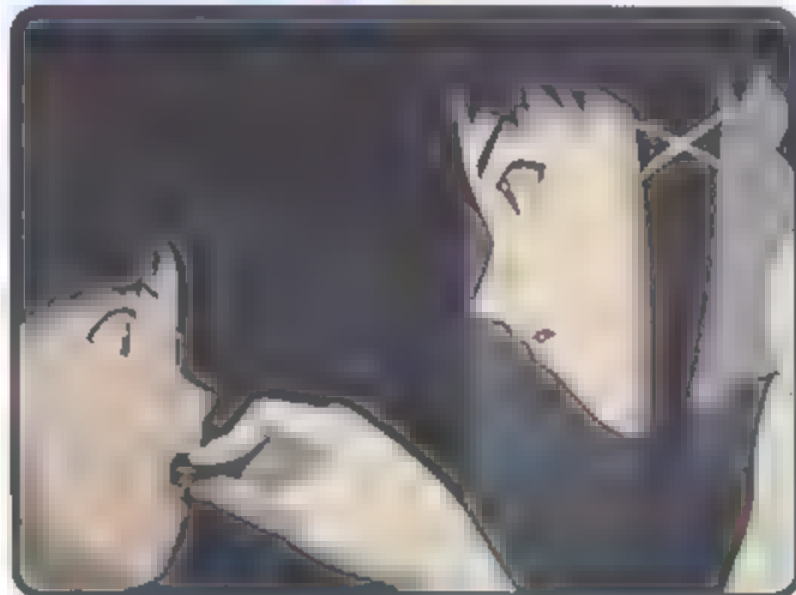

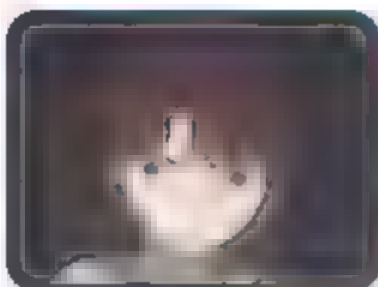
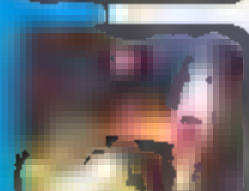
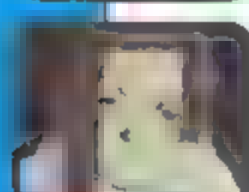
Lain hits on her bed, wearing her bear sleep-suit, staring dejectedly as the massive computer around her bubbles. The door opens, revealing a gray alien dressed in a bright red and



Lain hits on her bed, wearing her bear sleep-suit, staring dejectedly as the massive computer around her bubbles. The door opens, revealing a gray alien dressed in a bright red and

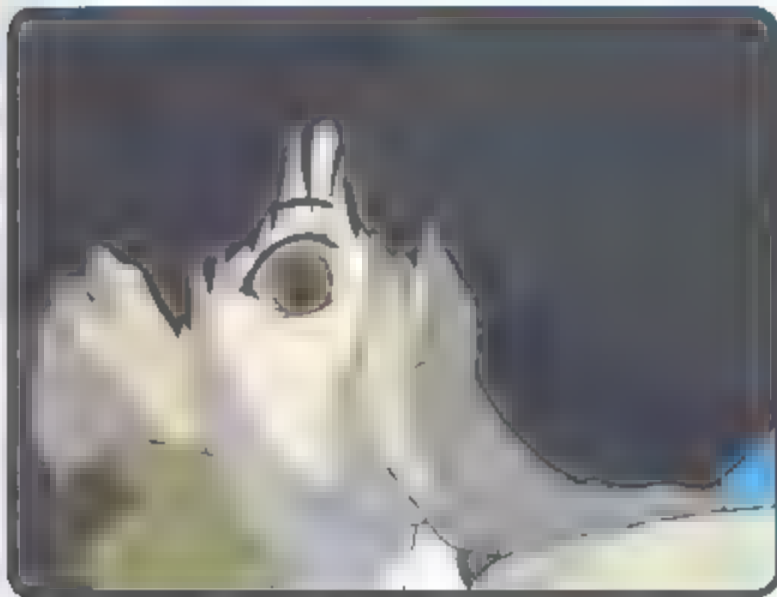
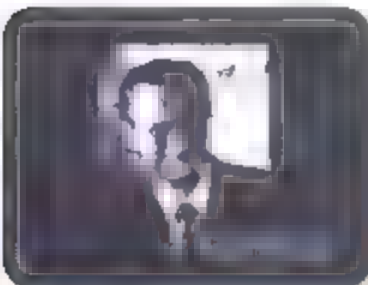




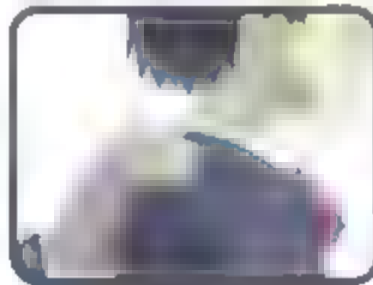


you must be  
the real pain

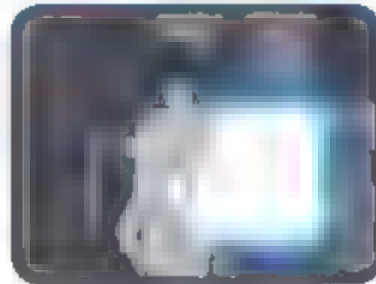
[illegible][illegible]

[illegible][illegible][illegible]

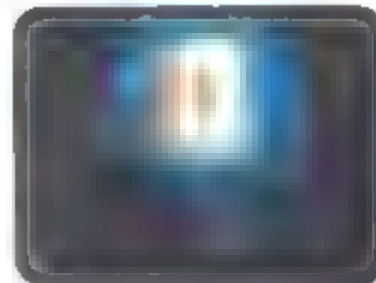
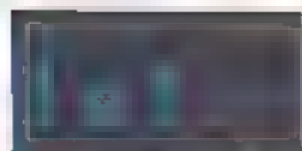
1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.



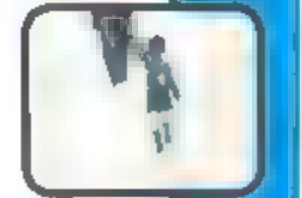
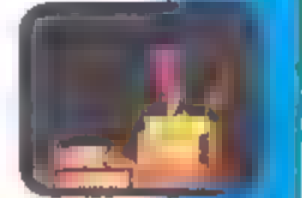
... in fact a negative  
 theories suggest a white female  
 ... her age is 30 years old  
 ... her appearance is not  
 ... her current date



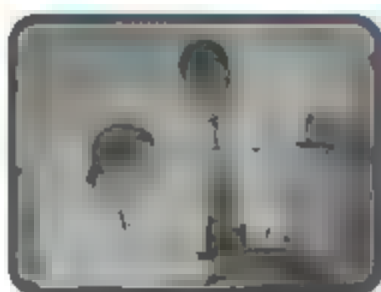
...and the first day may said.  
she was never before in a better day  
her friend a little her doorway here  
a new house of the first one seen  
her under all such up at her room  
for the first in a scene of the day  
something better her

[illegible]

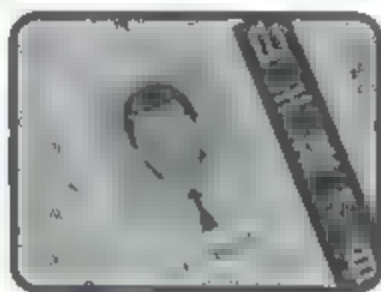
E 5 m 10, 1, 9





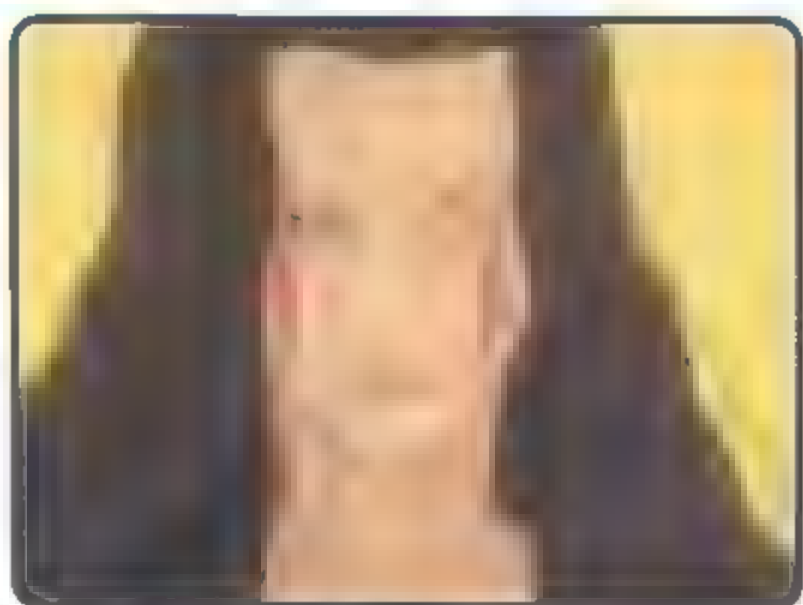


popular, supporting her views  
devotion. ... her brain and ...  
... who speculates that  
when all this is resolved, ...  
global consensus will be ...  
human ... as a whole ...  
neural network growing ...  
as an organism.



... her ... and  
says, "There is only one real truth and  
... the truth." The ... her ...  
answers, "Yes, Me."

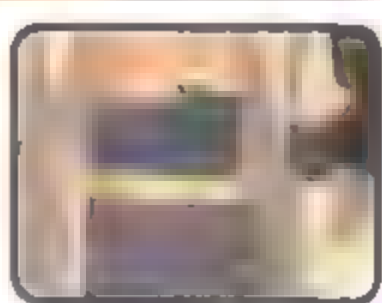
A seventh documentary segment  
opens with the title "The  
... of applying ...  
relevance to the world network by  
Masahiro ... At ...  
down ... her ...  
... as a gateway ...  
effect ... a ...



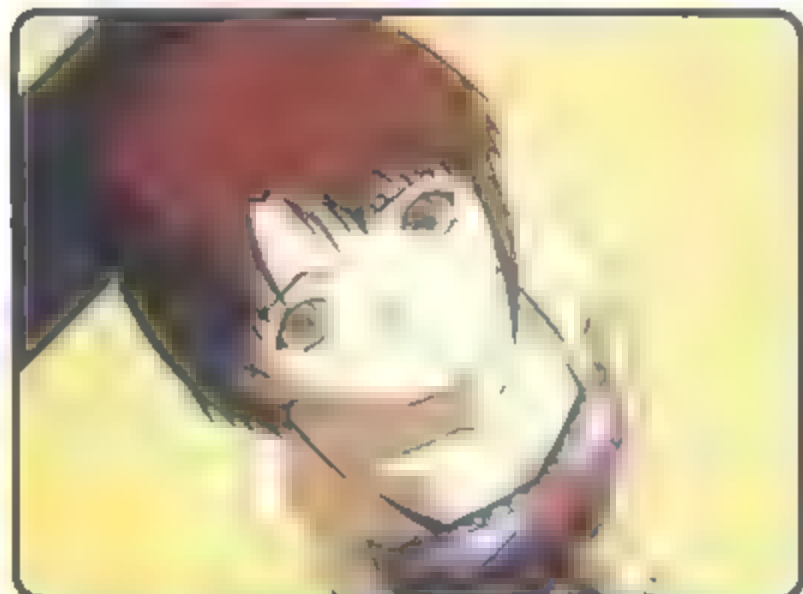
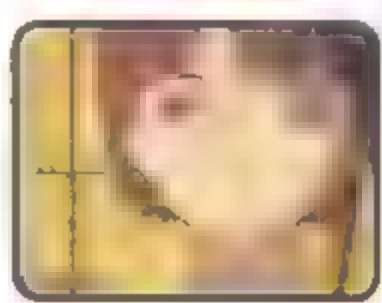
... the ... of ...  
... the ... of ...  
... the ... of ...  
... the ... of ...  
... the ... of ...  
... the ... of ...  
... the ... of ...  
... the ... of ...  
... the ... of ...  
... the ... of ...

there is only  
one real truth

The ... of ...  
... the ... of ...  
... the ... of ...  
... the ... of ...  
... the ... of ...  
... the ... of ...  
... the ... of ...  
... the ... of ...  
... the ... of ...  
... the ... of ...



... the ... of ...  
... the ... of ...  
... the ... of ...  
... the ... of ...  
... the ... of ...  
... the ... of ...  
... the ... of ...  
... the ... of ...  
... the ... of ...  
... the ... of ...



ial experiments





## The Seventh-General Protocol

In the real world, as in Lait's world, the Internet Protocol (IP) plays a crucial role in allowing his networks to operate. IP and the accompanying Transmission Control Protocol (TCP) let any computer using them to successfully send a message to any other computer that abides by the same standards.

Before the development of the TCP/IP suite, every computer network had its own system for identifying machines and the software running on them; the different approaches were often wildly incompatible. In the 1970s, DARPA, the Defense Advanced Research Projects Agency of the United States government, took an interest in systems that would allow varied networks at separated institutions to communicate together. The first version of the TCP/IP suite came together in the late 1970s and gradually spread when people found it useful for their immediate needs. It was also a good way to allow for unexpected needs of the future.

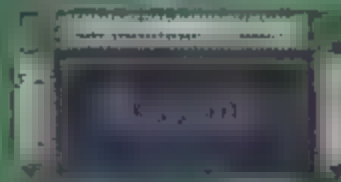
Revisions to IP and other standards affecting the Internet (the emerging network of networks all using TCP/IP) are published in a format known as Requests For Comments (RFCs). RFCs collect an important fact of the net: there is no single governing power with the authority to say "this is how it is." Anyone can write an RFC. Lots of people do. Most of them sink without a trace when, under widespread examination, they somewhere prove defective. The successful ones, like TCP/IP, become de facto standards.

The RFCs covering IP lay out the pattern of information that a packet of data must follow. Certain bits identify the system that created it, while others specify its destination, much like the return address and recipient's address on physical mail. Other bits cover features like whether and when the packet should expire and go away if it cannot reach its destination and whether it should take priority over other kinds of traffic. Finally, there is the actual piece of information that all of the above is supposed to help carry. Machines throughout the net read the parts of this packet that affect them and act, if appropriate, either sending it on in the right direction or recognizing it as intended for them. In this case they gather up the information, reassembling it piece by piece as they receive some bits. In the end, when everything works, the completed transmission arrives for the recipient just as the sender intended it.

In the real world, version 4 of the IP protocol, or IPv4, is the general standard. It can support a maximum number of distinctly identified machines that covered the planet back before multiple home computers, pagers with net access, and other such hardware became commonplace. Some operating systems and internal networks use IPv6, since it has a much larger pool of available addresses. Simpler schemes translate one version's addresses into the other's behind the scenes. In Lait's world, IPv4 is the standard, so he would have to be to accommodate the great many computers and electronic devices used in the clinic. IPv6, the "seventh-generation protocol" so important to events in the clinic, is pure invention, but well founded on the realities of computing and networking history.

Forward slashes refer to "ports" in the protocol. This is also taken from reality. The protocols specify how systems should interpret different kinds of data, but sometimes there are gaps. One processing system, for example, might recognize the right bit patterns as garbage and pass it along to another routine where it becomes a hole, allowing outsiders to manipulate the system in ways they should not.

Security work on network protocols includes significantly tedious examination of routines to see how they respond to different sorts of badly arranged bit sequences and routing routines, all to stop them from destructive input or output of a particular kind. The Phenomena have to allow free-ranging play throughout the network in very much the same manner that real-world security network analysts try to catch and fix



# serial experiments Lain

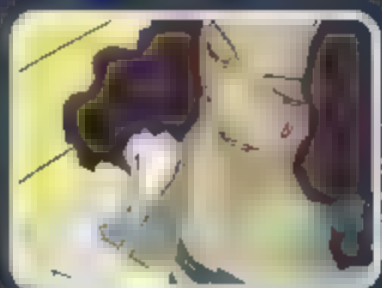
## EPISODE SUMMARY LAYER: 10



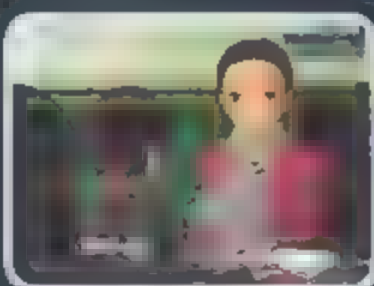
begins with the customary cityscape played silently save for the hum of machinery. Lain and Eiri speak, but Lain's "voice" comes out of Eiri's mouth and vice versa. Lain, through Eiri, asks how he can exist since he died. Eiri says death is merely abandoning the body.

incorporating the necessary software into the P.V.7, but when Lain states a protocol is merely an agreed-upon standard, he explains that he hid a code within it, one on a much higher level. It includes the contents of Eiri's own compressed mind into the very foundations of the Wired, so that he is literally everywhere the Wired operates.

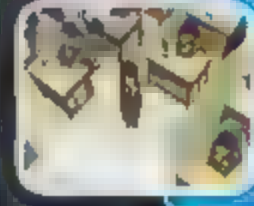
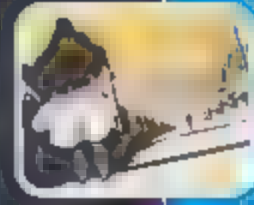
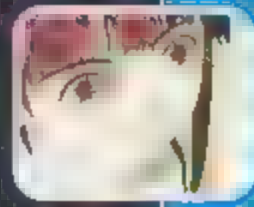
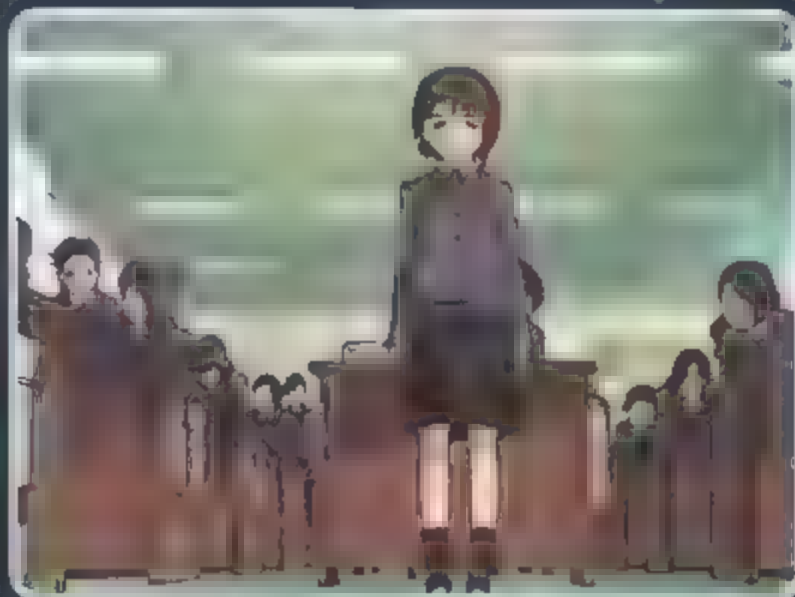
Lain objects that this isn't really good; Eiri agrees, saying that he



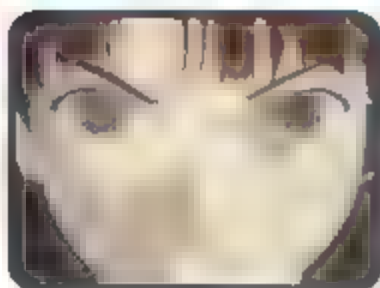
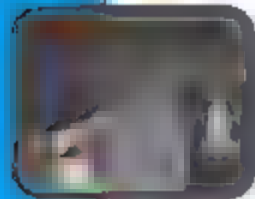
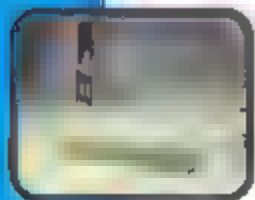
telling her, "Just remember, you no longer need a body." She angrily replies, "That's a lie, and you know it," but nobody's there to acknowledge



Lain goes to class and finds her friends free of prior traumas. Her own desk is gone. There is no place for her, and nobody sees or acknowledges her. Lain frantically asserts her existence, despite the mounting evidence to the contrary. She touches on the underlying truth of the situation when she admits trying to avoid doing anything "weird" or arousing any suspicion in others, though she does not reflect on the implications of that. She simply wonders out loud if she was not meant to have a body.



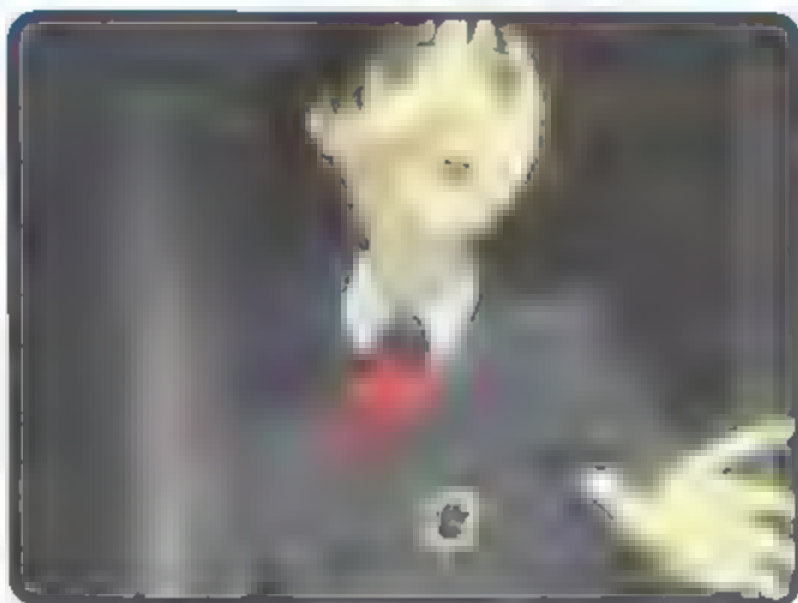
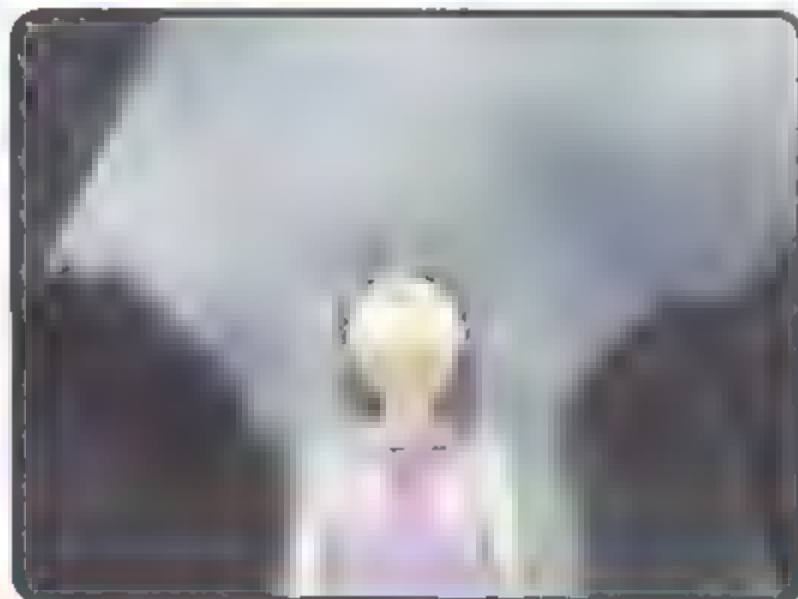




Alice or something using Alice's appearance agrees to be reconnected to the frozen tableau of the scene leaving Lain ostracised. Lain returns home slowly, past the shadows pulsing with bloody activity and the streets blank and



white. Her home is quiet and not as idly abandoned as the evening of the Cyberia shooting. There are displaced cushions, scattered magazines, and food in the refrigerator to show that people

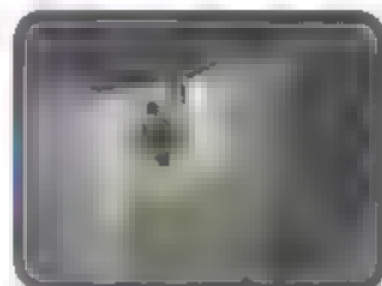


were there. The plants in her parents' bedroom are dead but their beds are made and pristine. There is a flash of the second Mica, sitting in the back seat of a car moving past pastel blurs, repeating "Beep beep daaah," like a telephone off the hook.

## I must remember

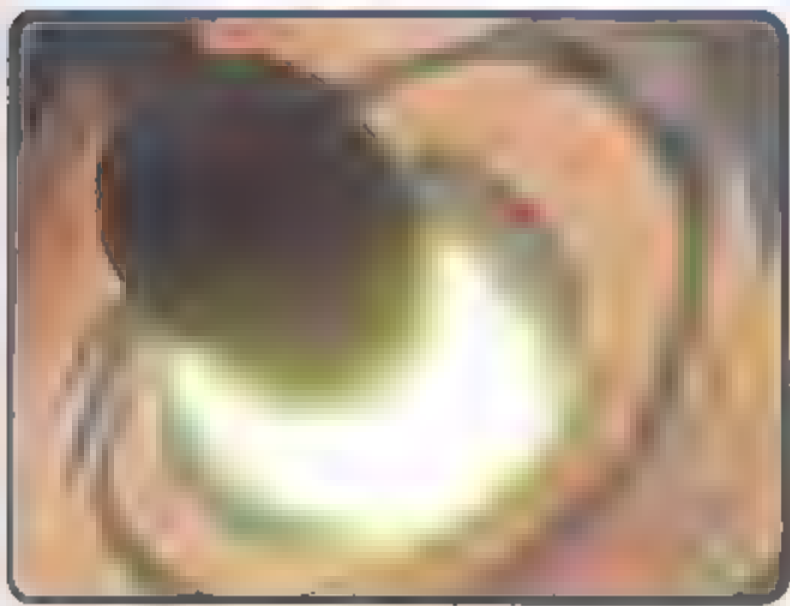
Lain, hearing footsteps behind her, turns to see her father. He wishes her farewell, saying "I wish the world was really simple to you," she knows how to smile and says "I wish the world was really simple to you." He wishes her something beyond his ability. He wishes

away. Lain, hearing footsteps behind her, turns to see her father. He wishes her farewell, saying "I wish the world was really simple to you," she knows how to smile and says "I wish the world was really simple to you." He wishes her something beyond his ability. He wishes

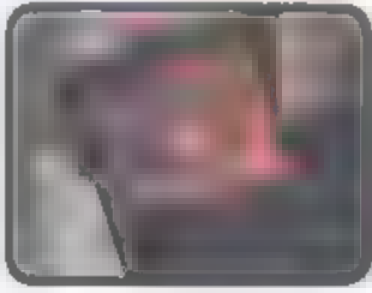


about transition. Lain stands in the fog downtown. We hear the footsteps of others and see their shadows. Lain repeats "I must remember I'm not alone" but in fact she is isolated from others. Beyond the power lines, circuitry fills the sky and the more fundamental reality of the Wired grows clearer. Her Voices ask her what she wants to do since it is her world. She asks the identity of the Knights, since they made the fake version of her. The

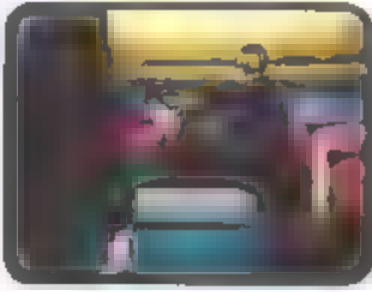




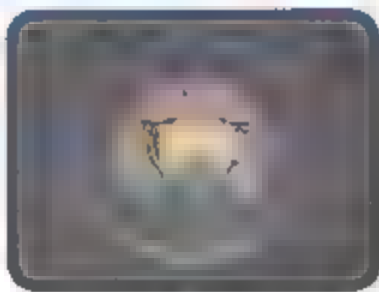
...es say the ...  
...the ...  
...he ...  
...the ...  
...the ...  
...the ...  
...the ...  
...the ...



...and ...  
...he ...  
...about ...  
...the ...  
...the ...  
...the ...  
...the ...  
...the ...



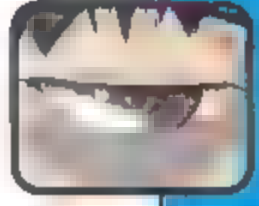
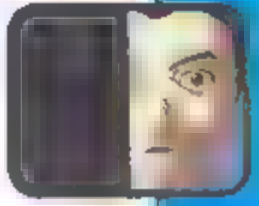
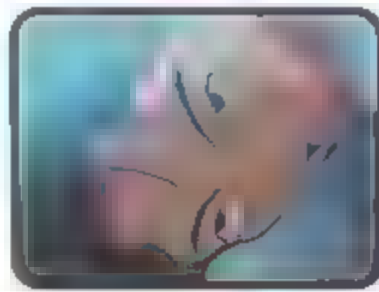
The ...  
...the ...  
...the ...  
...the ...  
...the ...  
...the ...  
...the ...  
...the ...



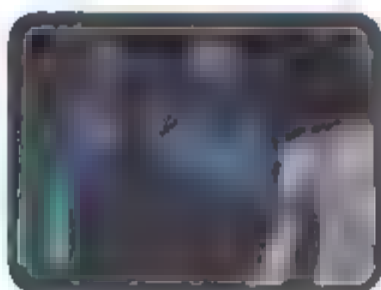
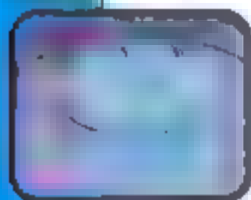
...a ...  
...the ...  
...the ...  
...the ...  
...the ...  
...the ...  
...the ...  
...the ...



...and ...  
...the ...  
...the ...  
...the ...  
...the ...  
...the ...  
...the ...  
...the ...



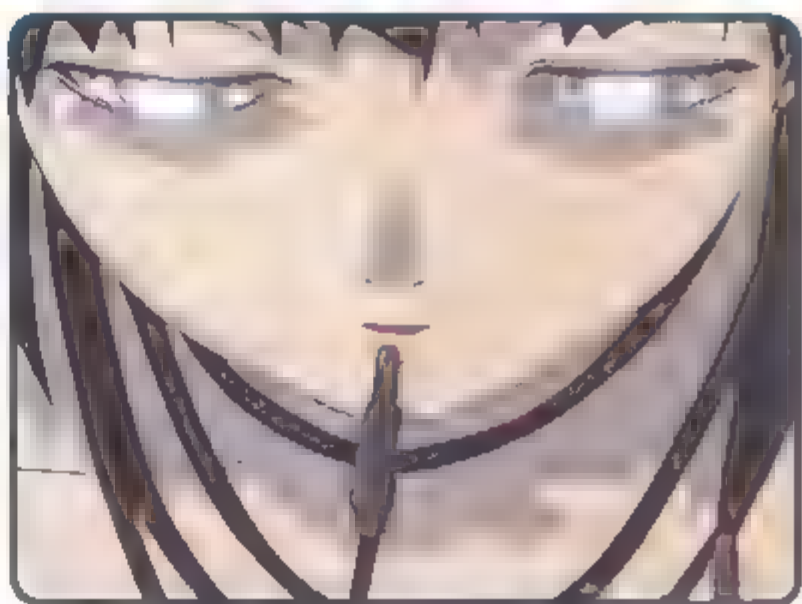
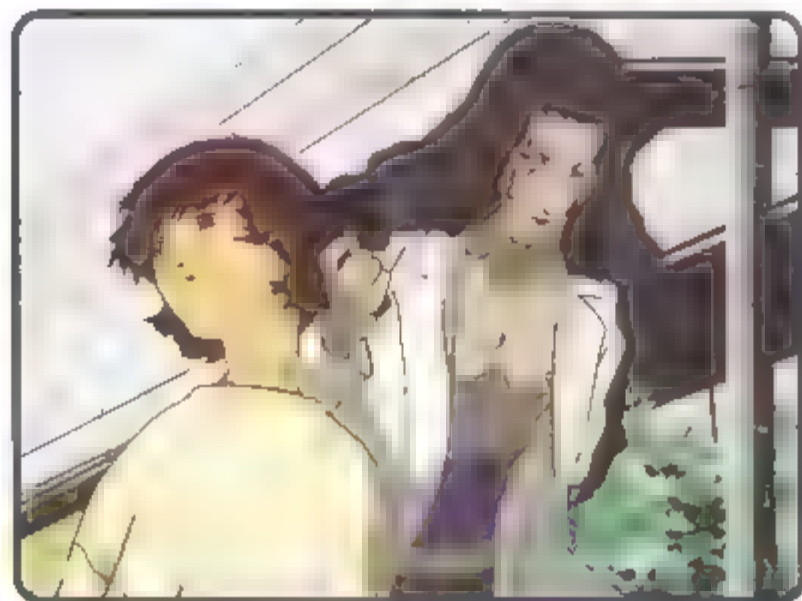




he says that the A... ..  
or its own... ..  
world... ..  
person... ..  
A... ..  
F... ..  
remove... ..  
for a... ..  
physical... ..



... ..  
... ..

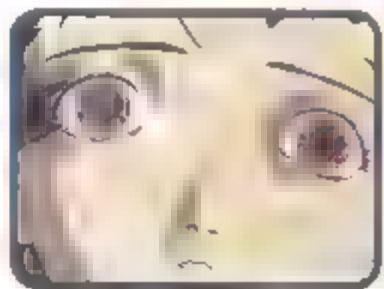


... ..  
... ..  
... ..  
... ..  
... ..

Love me. there  
is no one else

... ..  
... ..  
... ..  
... ..  
... ..  
... ..  
... ..  
... ..

... ..  
... ..  
... ..  
... ..  
... ..  
... ..



... ..  
... ..  
... ..  
... ..  
... ..  
... ..



# The Knights

The knights taking part in the Crusades petitioned the King of Jerusalem for formal recognition as an organization of warrior monks. They took vows of poverty, chastity, and obedience like monks, but instead of praying, farming, and pursuing the typical duties of monks, they committed themselves to defending pilgrims on holy routes. They would fight infidels, brigands, and other enemies as dedicated soldiers for Christ. The Knights of the Temple of Jerusalem or Knights Templar were among the bravest soldiers on the Christian side of the Crusades, and among the last to feel the crushing successful Muslim counter-offensive.

Despite vows of personal poverty, the order gradually became rich. Affluent nobles with guilty consciences made donations to the order as a show of good works, and because the order maintained branches throughout the routes followed by pilgrims, it could and did offer reliable letters of credit. In a time before banking was generally trustworthy, the interest in this venture, the gains from estate management, and wealth from many directions accumulated in the Templars' vault. The later generations of Templars lived very comfortably indeed, and came increasingly into conflict with the governments of the time. As a chartered religious order, the Templars were officially accountable only to church justice, not to secular law.

The Templars developed a reputation for their monkish behavior, which was certainly true in many cases, and for occult investigations and magical rituals, which was probably true only for a handful of knights. Philip the Fair, then King of France, strung together enough accusations of Satanism to warrant the intervention of secular power despite the Templars' ecclesiastical position. He ordered mass arrests, which took place in 1307. The kings of other countries soon followed suit. Naturally, it was necessary to confiscate Templar wealth as part of the process. Trials, generally involving forced confessions and trumped-up evidence, ensued, and in 1314 the last grand master of the order, Jacques de Molay, died by burning at the stake. The official history of the order ends with him and his colleagues perishing in the flames.

Of course, there were survivors, of course. The mass arrest is never entirely successful. From the fact that some individual Templars escaped and the possibility that they took some treasure with them grew the legend of well-planned flight. This notion holds that designated loyal servants carried the most valuable parts of the Templar hoard with them to Scotland, or Canada, or (depending on the theorist) Atlantis, or Mars, or somewhere out of the way of the medieval French government.

The Templars became mythic figures. Conspiracy theories ever since have cast the heroes or villains of the unseen world as descendants of the Templars. Occultists attribute the fallen order as early alchemists and scientists, as magicians, and true believers against the heresies of Roman Catholicism and much more. Whole shelves of books present competing theories, almost all supported with specious logic applied to flimsy evidence.

The Knights of the Eastern Calyx (KEC) are one of many groups, loosely linked by the principles of Freemasonry, who claim descent from the Templars. Some groups, like the KEC, are much more interested in philosophical and scientific speculation than others. In Lain's world, theory speculation proved insufficient.

The Templars do not always appear as scheming masterminds out to rule the world. Sometimes their schemes are more morally ambiguous. The implications of their plan to fair that truth can be defined (and therefore must be defined) to remove uncertainty, or could point toward a better world, but it did not depend so much as the enlightened cabal forcing one way on everyone else. In other cases, the Templars appear as outright liberators, bringing together the wisdom of many cultures, just as in the Middle Ages they learned to understand Europe and the Middle East alike, helping overthrow the forces of stagnation. Revolution itself always inflicts damage, but perhaps the right idealists could keep it to a minimum while maximizing the good. In all, they are brilliant fictional use, the novel *Foucault's Pendulum* by Umberto Eco, the conspirators take their purpose in part from the observations and guesses of those around them.

In essence, the Templar myth is a mirror. Look in and you will see whoever you hope or fear runs the world looking back out. If you stare deeply enough and hunt hard enough for the unseen.









# serial experiments Lain

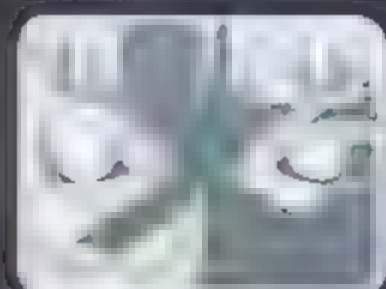
body." Adams' jaw-dropping revelation in the video image of Lain, which helped shatter the original Mike. Lain is Lain.



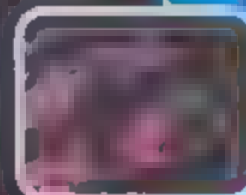
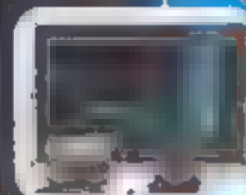
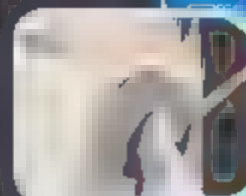
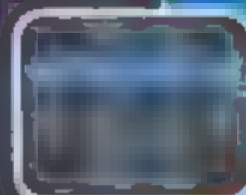
Lain recalls the Cyberia showing, the colors unnaturally intensified and the action slowed. The cityscape unfolds as faster than usual pace, people and cars like dissolving into sketchy forms. Chino says, "I wish you'd come here, while



opens with the usual cityscape alternating with shots of Lain hooking herself very, very thoroughly into her computer. She wraps cables around (and into) herself while information cascades rapidly across display terminals. We see the rest of the house now definitively empty; the only signs of life are the bright lights shining out of her windows onto the dark street.



Flashbacks of Lain's martial home as the Knights alternate with unfolding character. That a variety of background, the pure white. "No, it's nothing as ambiguous as memory." On layers of blue and black text: "But you'll still there, too, aren't you, you poor super" and, in vivid red, "inconvenient

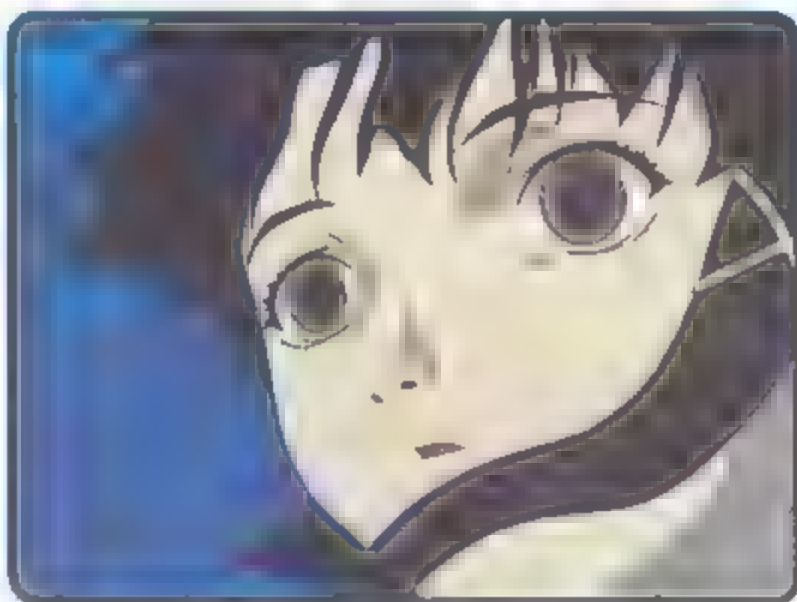
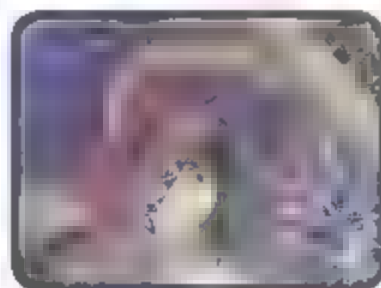




hanging onto the railing. Lain now watching as an observer of the moment. As Chisa lets go, a textbook-like dissertation on artificial life and its potential philosophical consequences dashes past the screen, disappearing as Lain walks home with Chisa (as Chisa



recalled in her original, post-mortem e-mail). Chisa's "I don't need to stay here" comment writhes on the pastel background. Then there is a cascade of

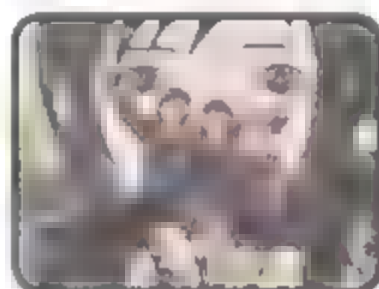


images of the people Lain's encountered on her way to "awakening": family, the delivery man (and there is a quick insert of an ad inspired by Apple Computer that reads "Think up different"), Professor Hodgson, the men in black and their boss, the boy who shot the kindergarten attack, Nezumi, the deluded street wanderer. An image, the second version of her sister saying "It's nothing at all," repeats several times from different angles.

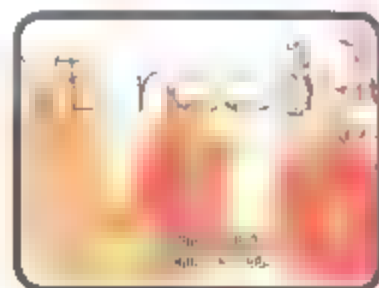
alice love  
needs you

A news segment reports that Tachibana General Labs has announced mapping the human genome; the news

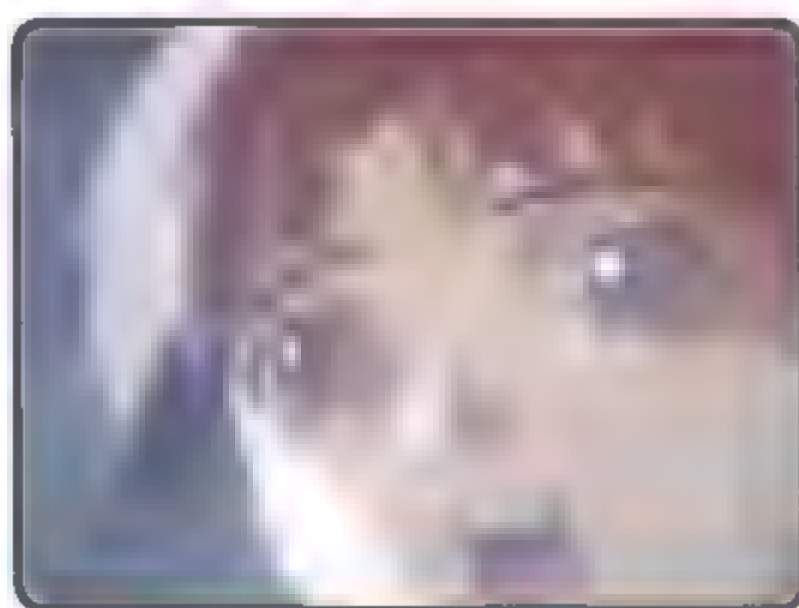
ticker interspersed with shots of the second Misa.



Lain recalls the train accident early on when she used her powers unwittingly, and being kissed by Tai and the K.D.'s explosion, and other instances of her true nature manifesting. Everyone who played a part in forming her understanding appears again, including her other cruel self.



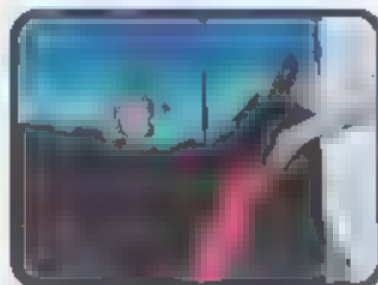
All of Alice's expressions of concern, doubt, trust, friendship, and fear unfold next: Lain expresses her own changing self-awareness through Alice. The usual Navi displays are replaced by hand-written texts: "Alice LOVE needs you..." and "A loving heart is searching for you." The blues guitar piece that accompanied all these scenes now stops as does the flashback.



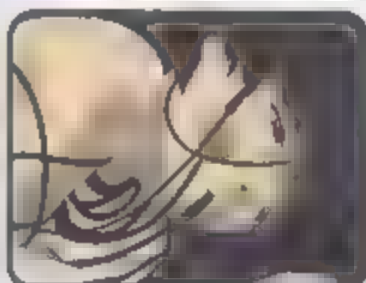




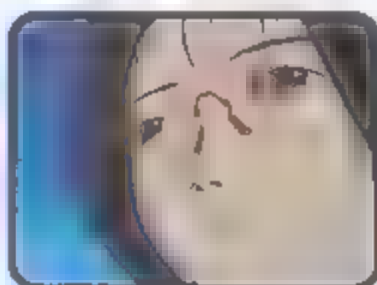
with the "active" group. The boy  
thinks that he is good and is now re-  
sponsible for the "active" group. He  
is now the "active" group.



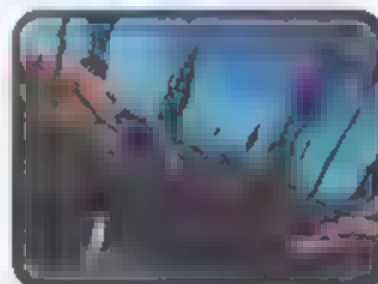
examining the grooves he sees the street, and everything round or replace by the surface of a gigantic, presumably multi-sized brain. Puffs of electric air seem to be blowing over, occupying the spaces where power once resided.



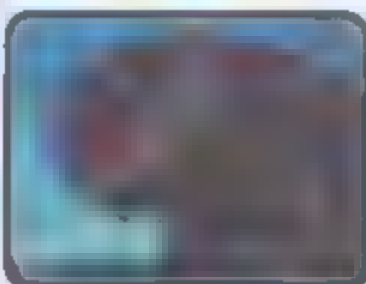
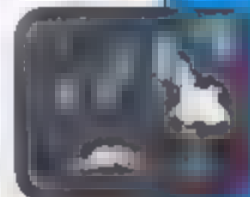
strong. The positive indicates great fear  
and to be in As follows in the chart  
to ally with a negative bias in the  
and can be used for a group. Their  
showing a group and the other than  
working in 3000 persons and

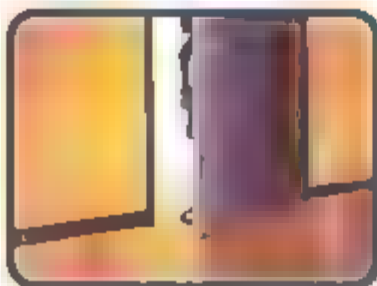
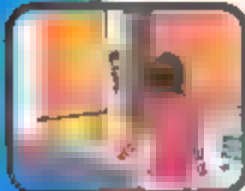
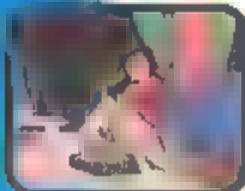


I am a ...  
 I am a ...  
 I am a ...  
 I am a ...  
 I am a ...  
 I am a ...



The second witness to Alcala's departure, ACP staffer, a Department of Justice employee, said she who was "in her apartment" when she saw all these stamps and "the date and number are just what indicates the date will help locate them." Alcala's departure from the area was

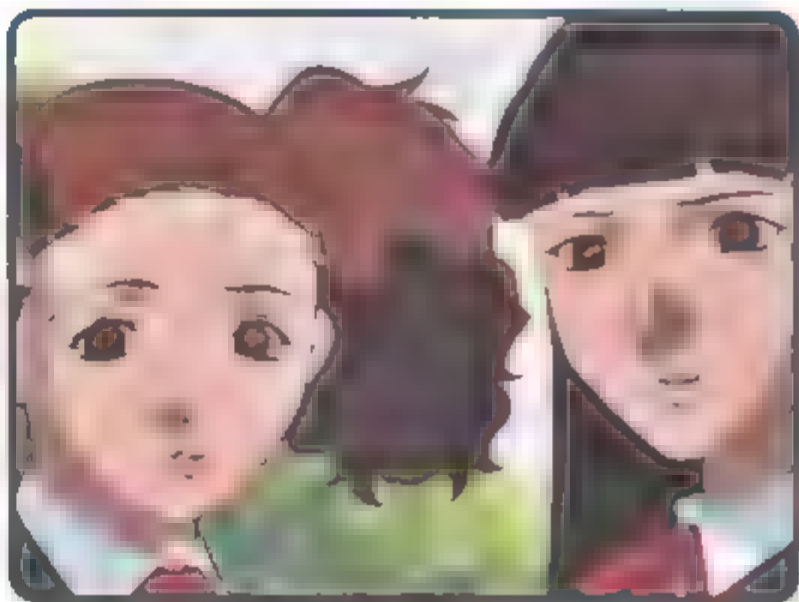
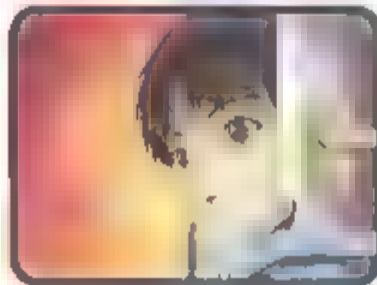
[illegible]



the distorted image and the green sweater was his. The alien who appeared in Lam's room, but his face the face is white.



Lam tries reassuring Alice, saying she was not the rumour-monger. Alice objects that she saw the spy, and it was Lam. Lam says it was not at all, but for some other me. Lam adds, "You might not be him, Alice, but there either." Since Alice is so sceptical.



Lam says she will have to do something else. She has been working day and night learning how to use her powers. She has broken down the barrier between the world and the real world, and so all things that should never have happened, her cat is gone, leaving behind a white cat, a green cat, a black cat, and a white cat.

**You might not be the only Alice**

Lam was the same as Alice, she light the whole world and her friends gradually coming to her mind. Alice can't be a laughing at rumours spread by the tired Lam.



to find out the others know nothing about them. Everything falls to white again around Alice and she remembers while taking a care of. The school scene resumes with Lam and Reika greeting Lam. Lam and Alice speak without seeing each other into each other's eyes. Alice says inwardly, "You should have the episode ends with the two of them again, a parody more of the school's history."



# serial experiments Lain

## EPISODE SUMMARY LAYER: 12

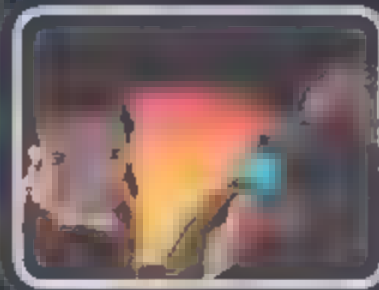


...opens in standard fashion. Lain talks about the simplicity of the world and how she was over-thinking the issues. The world is not as frightening as she believed. It was all so easy. An older woman's voice says, "See, I told you it would be."

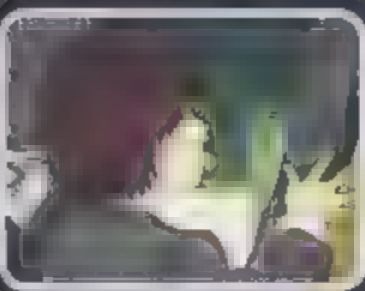
...face sits glumly... watching...  
...ia, Julie, and Reika... new desks...  
...with... Alice...  
...world receives...  
...background... noise...

...yberia again stands empty apart...  
...rum Taro and his friends, with...  
...ing in the background. Taro wears...  
...watching something that...

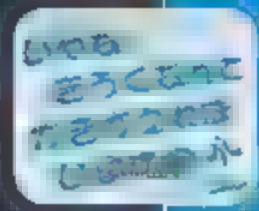
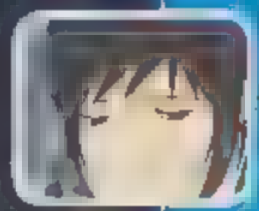
...could well be the prior scene with Lain's...  
...explanations, Taro tells his friends, "I just...  
...kissed an angel."



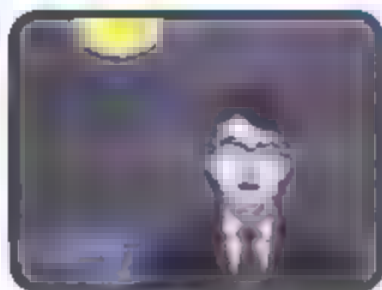
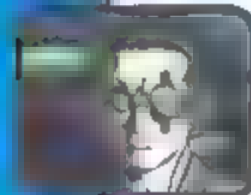
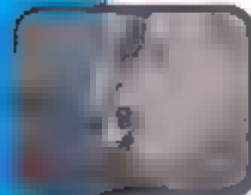
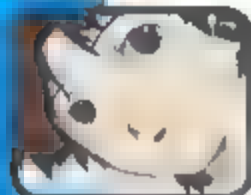
...skyscrapers...  
...looking towers seem...  
...than built. Multitudes of voices murmur...  
...Lain's name. The blue static flares again.



...There is a burst of the blue static...  
...people only exist within the...  
...others, hence all the rumours about her...  
...and says there weren't multiple versions...  
...That makes the two anime inside many...



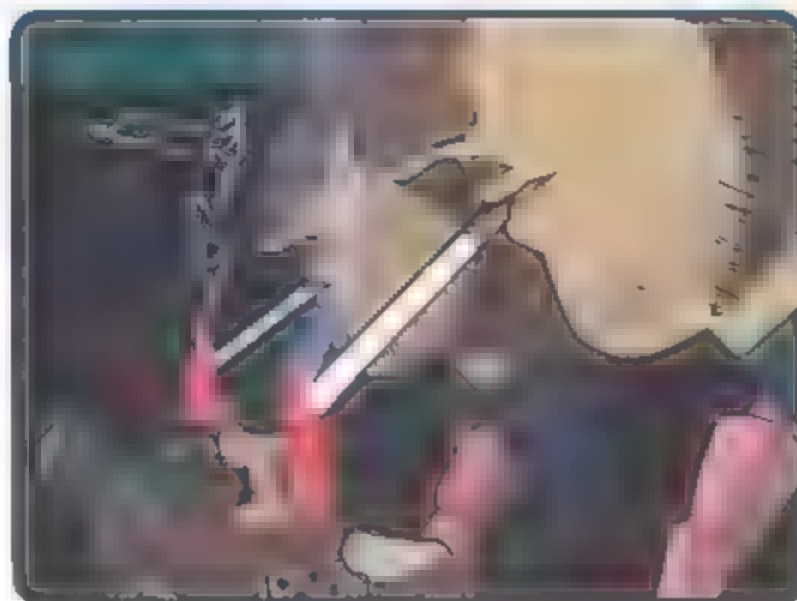




with a matured, saddened Lain staring out. A highly distorted newscast replaces the stage. The news anchor's face drifts against a shifting background; he says "Protocol 7 is expected to allow the seamless sharing of information, information that will be shared between the Wired and the real world. And now the following information." He adopts a maniacal grin and repeats, "Let's all love Lain. Let's all love Lain." The blue static and Lain's face ends his outburst.



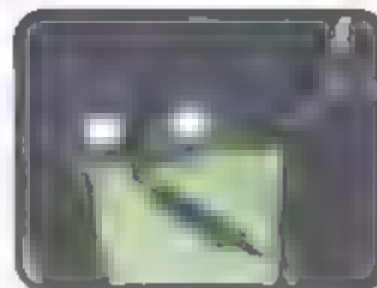
Against the backdrop of his suicide scene and a succession of urban scenes, Eiri explains that each function of the human body is purely mechanical, capable of duplication by appropriate machinery. Evolution depends on overcoming them and allowing new information to express itself without



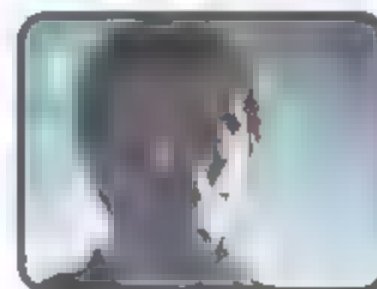
limits. "If that information isn't shared, it's meaningless." The city takes on a schematic look, with wire-frame renderings of people and structural views of the buildings visible beneath their exterior features. Then shadows give way to circuitry, along building walls

let's all  
love lain!

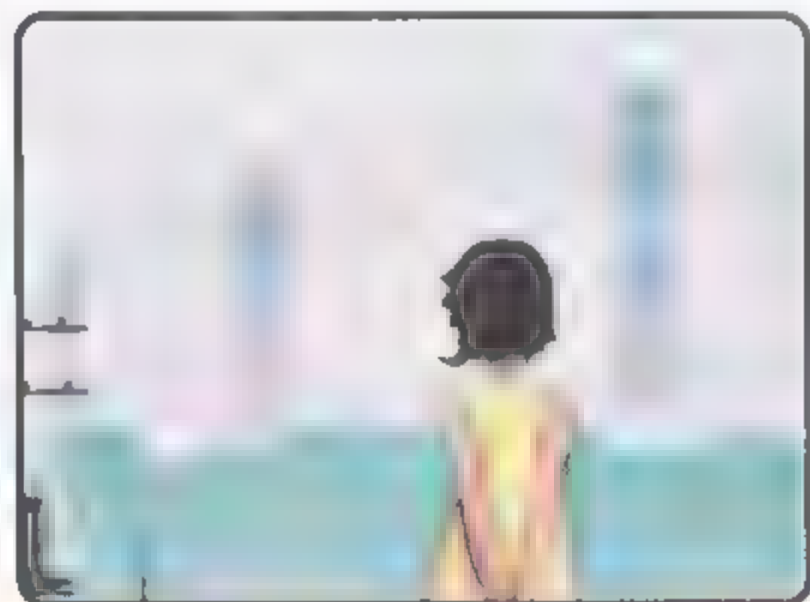
as well as in the sky. "Originally, people were connected to each other. All I've done is return things to the way they once were. That's in essence what I have done, Lain, haven't you? You can do anything you want of."



A contented Lain stands on her sidewalk, looking out at the city. The scene shifts to an underground parking garage. The men in black sit in their car, trying to make sense of recent events. Karl believes their client has been dealing with Eiri, or may even be Eiri. The other objects that Eiri is dead, in which Karl says whether he had a body scarcely matters at this point. The Tachibana man drives up and delivers a suitcase full of money. The short man in black says, "You've been using us all along." The Tachibana executive smiles cynically and replies, "You can interpret it any way you like."

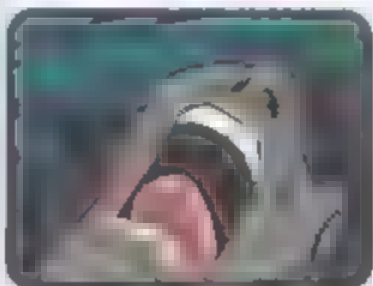


Karl asks where can they go. Their boss answers, "... a place that has no power lines or any satellite coverage. When his partner objects that no such

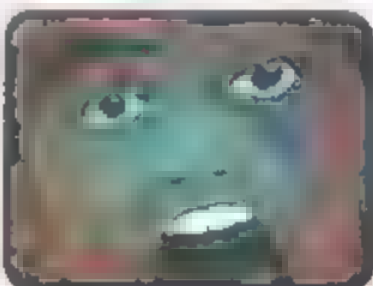




...ice exists, the boss replies, "... you'd better get started finding a place like this. Karl asks what they plan to accomplish by joining the Wired and the real world. "Something absolutely wonderful. I'm looking forward to it," the boss says just before driving off.



The pony-tailed man in black goes into a frenzy, convulsions. His partner zooms in on the dying man's eyes and sees a distant image of Lain. Karl then sees a blurry figure approaching through the garage. It is not visible to normal sight, only in his optics, but the image is interspersed with flashes of Lain's sister Mika, and the assassinated Knight members. The scene ends with Karl's tortured scream.

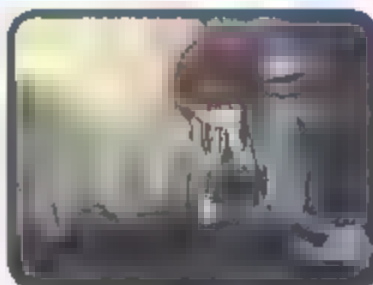
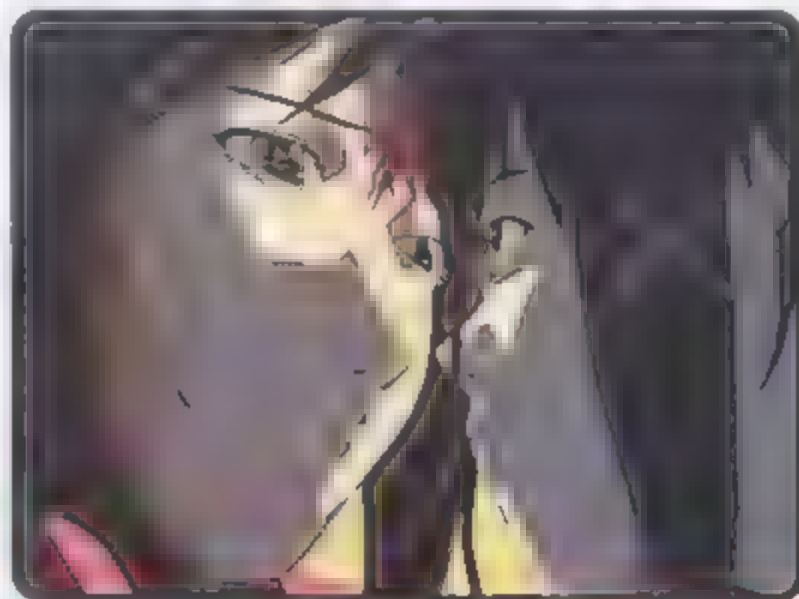


Alice stands outside Lain's home. Nobody answers the doorbell, so she

lets herself in. The downstairs is thoroughly vandalized with paint splashes (and perhaps blood), furniture broken, plants scattered, the contents of

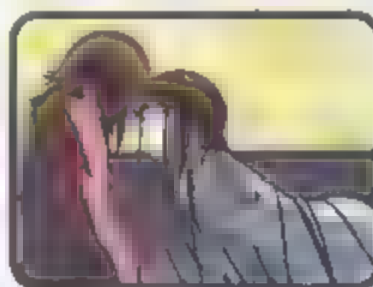


shelves strewn wildly. A foul-smelling mist fills the hallway. At the top of the stairs, an image of the second Mika continues her mindless impersonation of a phone off the hook before vanishing. Alice sobbing barely manages to reach Lain's room.



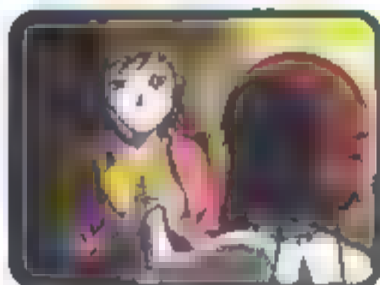
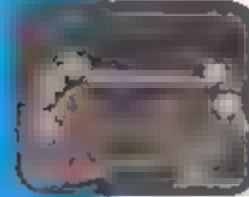
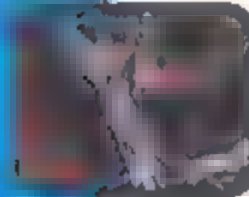
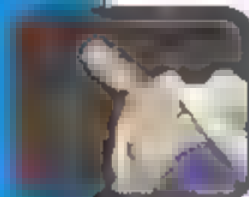
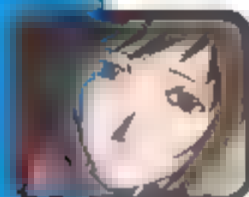
The mass of computers is even more complex, with huge floor-to-ceiling devices of unknown purpose. Lain charges from a tangle of wires and startles Alice badly. Alice blurts out that she thought she had been going crazy and demands to know why Lain left her horrible memories intact while changing every other piece of her life. A treasure her

never meant to share with her. She explains that Alice was always her closest friend, "even without connecting." This disturbs Alice greatly.

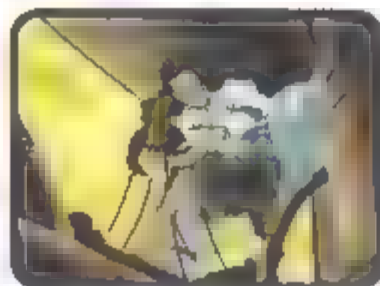


Lain says she restored the original connections all people once shared. She explains how "it doesn't matter whether this side or the other side is real." Lain existed in both of them as a program to destroy the barrier separating the Wired from the real

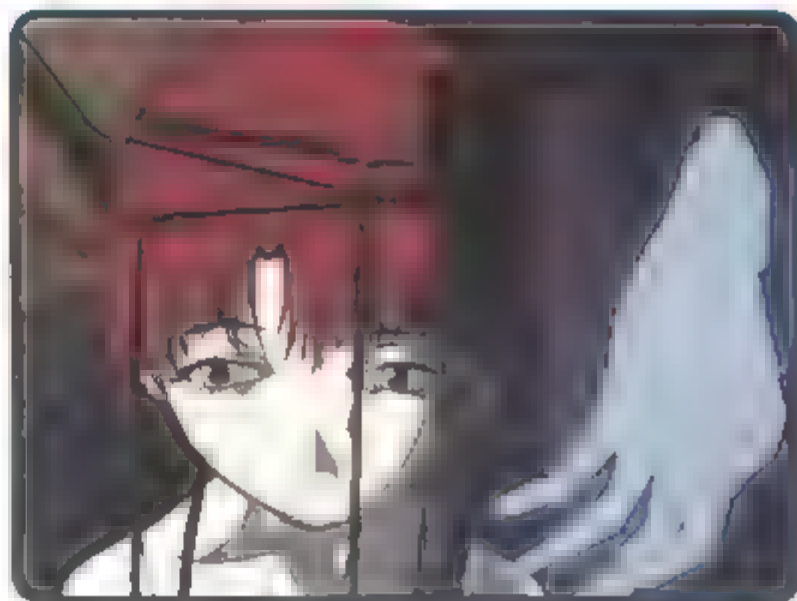




word." Lain adds that everyone including Alice are really just applications. Alice touches Lain. "You're wrong," she says. "You're alive, Lain." She places Lain's hand on her chest, so that they can both feel her heart beating. They share a laugh before Alice admits her fear.



Eiri floats behind Lain, saying Alice is only afraid of losing her body. Since all emotions are merely electrical activity, however, it is possible to select the positive emotions and eliminate the others. Alice cannot see Eiri until he stretches out a hand for Lain; she then sees the disembodied hand, and panics. Lain questions Eiri. She starts to comment on how he removed the necessity for peripheral devices to connect to the Wired; he agrees these

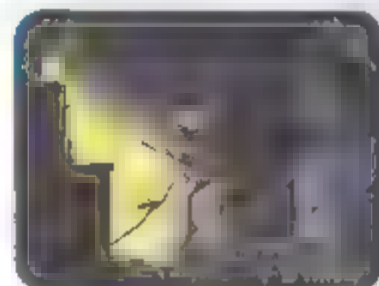


were once necessary steps in human evolution toward online freedom rather than ends in themselves. Lain then asks what made it possible for him to create and insert his resonance-exploiting code. "Did you honestly come up with these ideas all by yourself?"

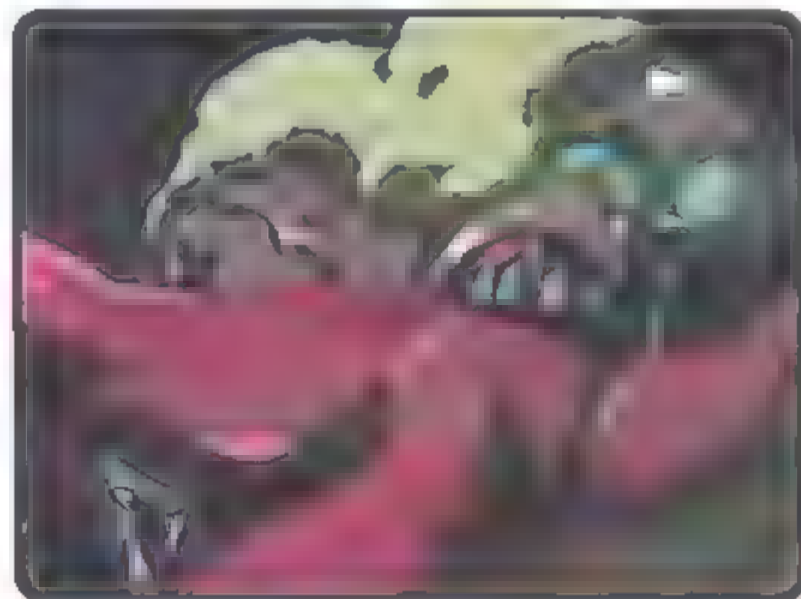
**you were only  
an acting god**

Eiri immediately understands her point, demanding, "Are you trying to tell me there's been a God all along?" She answers it does not matter without a body. Eiri could never understand the totality of the human experience. He shouts that he is omnipotent, having

created Lain and giving her an ego. She quickly retorts, "So if that is true about me, what about you?" He rages, "I'm different." With an angry shout he assembles a grey body and organ seemingly from the ether, through sheer force of will. It is not very successful. The body writhes and contorts, sprouting short-lived limbs and organs constantly folding back upon itself. It resembles a struggling mass of tumors and misshapen limbs.



Lain calmly explains that the Wired is not an upper layer of the real world. Eiri was omnipotent within it, but he was only standing in for someone else waiting for the Wired to achieve its next form. "You were only an acting God." The monstrous manifestation wraps Alice and Lain in tentacles and starts crushing them while Lain hurls electronic devices into its mass. The episode ends with the girls staring at the crushed remains of Eiri's short-lived body buried beneath the rubble of computers.





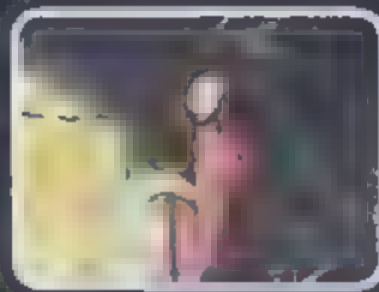
# serial experiments Lain



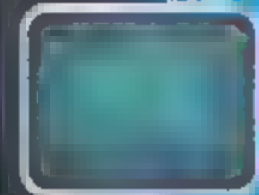
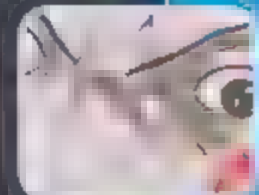
...begins with the blue static and  
Lain's face. She says, "I guess that I'm confused  
again. Am I here or am I there? ... Over there, I'm  
everywhere. ... But here is connected to over there.  
... But then, where is the real me, after all is said  
and done? Oh! There is no real me. ... Only exist  
inside those people aware of my existence. But  
what about this me that I can hear talking right  
now? It's me, isn't it? This me that's talking. Who  
is it? Who's me?"

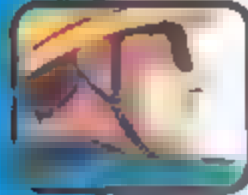
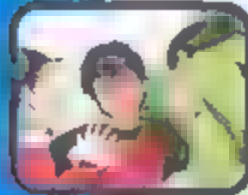
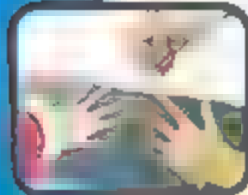
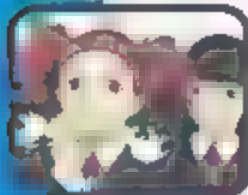
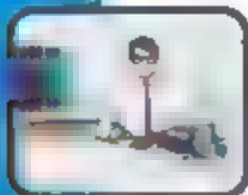


the suicide



The final moments of the previous  
episode repeat, with Earl's distorted body  
hacking Alice and Lain before a hacker  
from computers crushes him. Alice quits  
school and accidentally cuts Lain  
from the dolling for release. Lain  
apologizes for her mistakes and

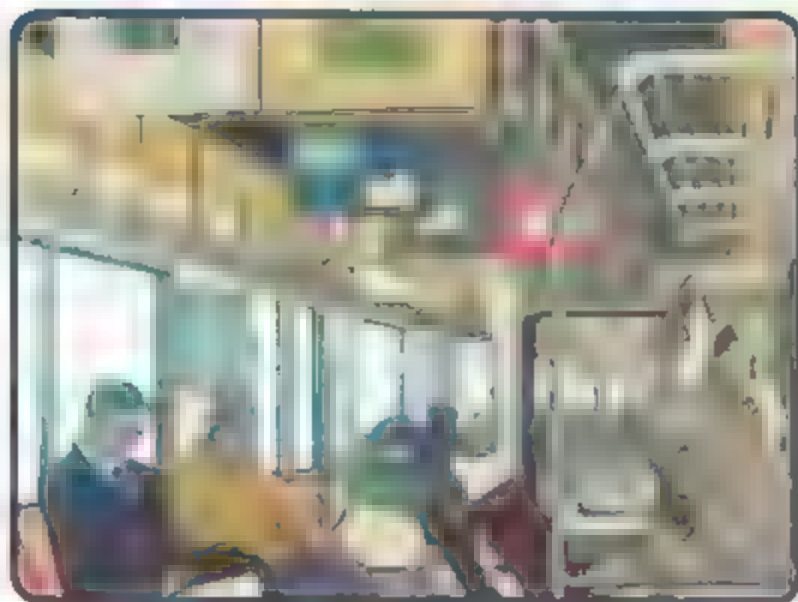
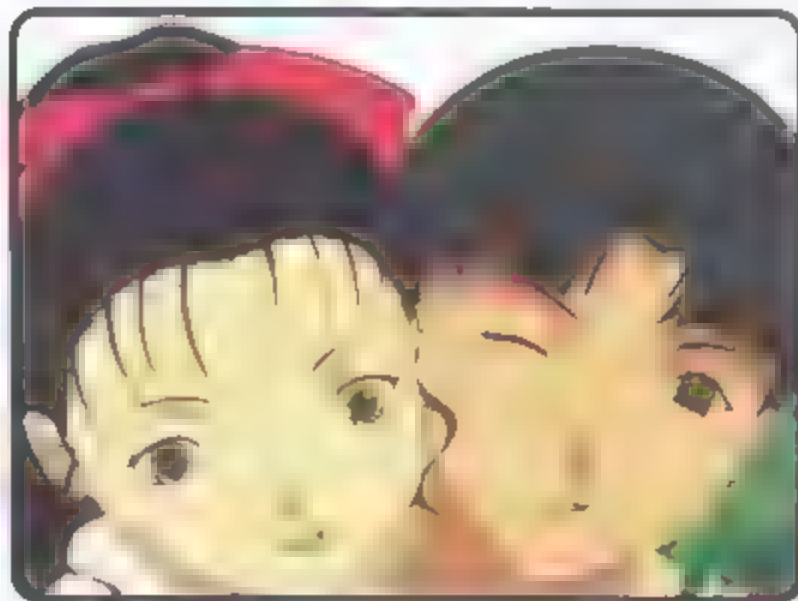




The scene shifts to the exterior of the Iwakura home; blood and spiltches fill the shadows as usual. The front door opens but nobody emerges. Mika and her parents eat a typical breakfast unmarred by the previous tragedies and



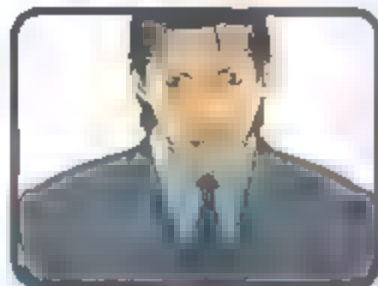
confusion. Mr. Iwakura pauses for a moment and looks at the empty seat. He says, "Hey," Mrs. Iwakura says for him, "Nah, it's nothing," he decides. Lain's spot on the train is empty



now and here are the voices of the past. Aice meets up with the and Reika for the first time in a long time. They reveal that they are going to the

what isn't remembered never happened

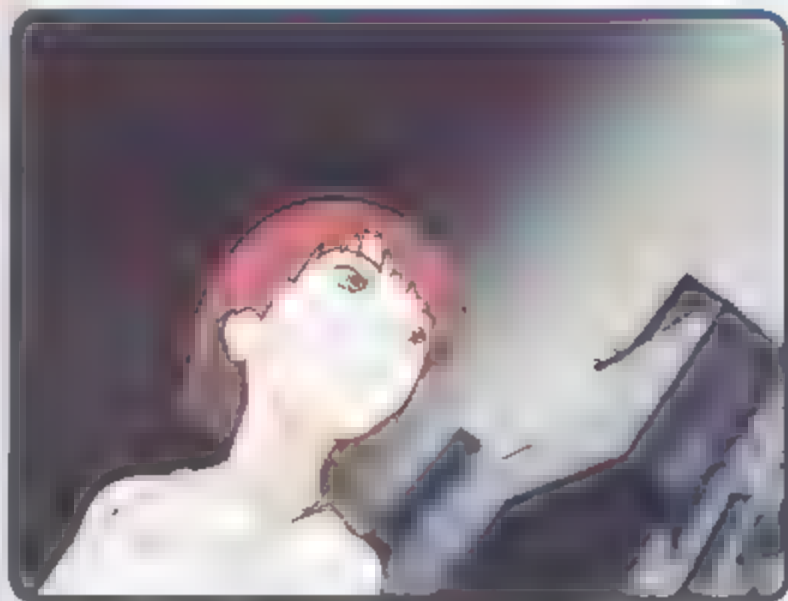
Alice takes out her handheld. "Be careful, send me a message," he tells her. She is puzzled. Alice wonders if Alice means China, who is alive and well. She seems confused. She smiles and says, "What is remembered didn't actually happen." The others are mystified. "Alice said," he didn't really have anyone in mind.



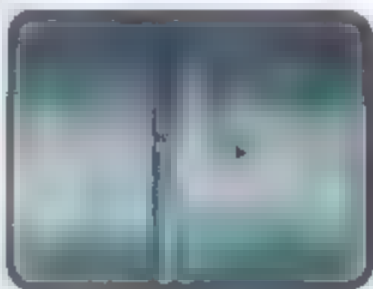
Lain and his friends thought they were around. Lain's face appears to be in a state of shock. He says, "I can't recognize it. The delivery boy says so and remarks, 'Nice machine.' The three children head to the confined area, trying to successfully bring it back to life again. He pockets his computer and walks past him. A young man in a suit and glasses, in a business suit, is walking ahead, looking and looking. He regrets understanding him. He peers up at a woman working in a phone line. It is the woman who had never repaired. He talks to her. "It's not today or sure."



The cityscape is a test. Black letters appear. "What isn't remembered never happened. Memory is a record. You just need to rewrite that record." Lain's voice asks, "Is that right?"



...er... static... blue static and... words "Present... Blue static follows... opening cityscapes. Norma... urban sounds fill the scene. There are no... beneath this...

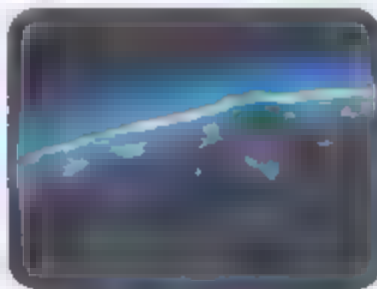


Lain stands alone on a foggy street of the empty city sobbing. "Why are you crying?" her own voice asks. "Because you deleted yourself from everyone's memory." But isn't this what you wanted? "You must feel good."

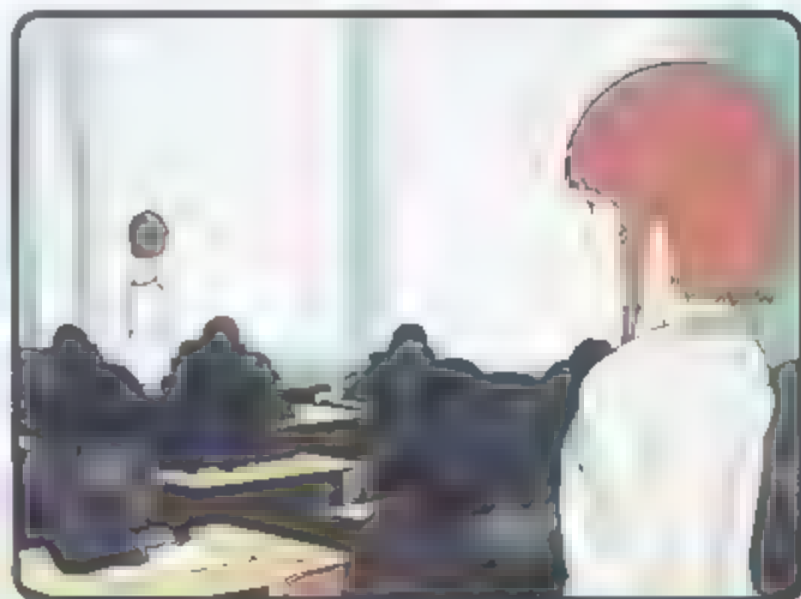


...the... is... way... me... at... the... the... first... reply... guess." The other presses on with a cheery smile, "And don't forget that dead people's information is no...

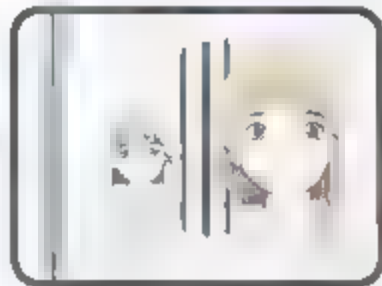
...longer... of... a... more... Lain is free... no longer needs to be anywhere... mechanical, as if coming out through cheap speakers; she says, "This is the way you wanted it to be isn't it?"



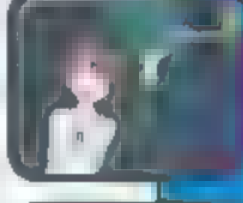
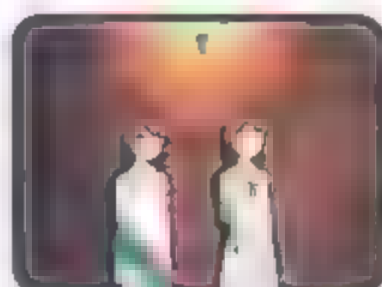
The original Lain says that her other self sounds just like "ham." The second Lain dismisses the thought pointing out that that version of Eiri no...



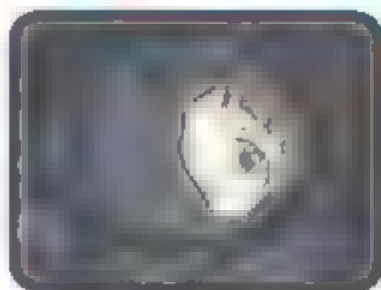
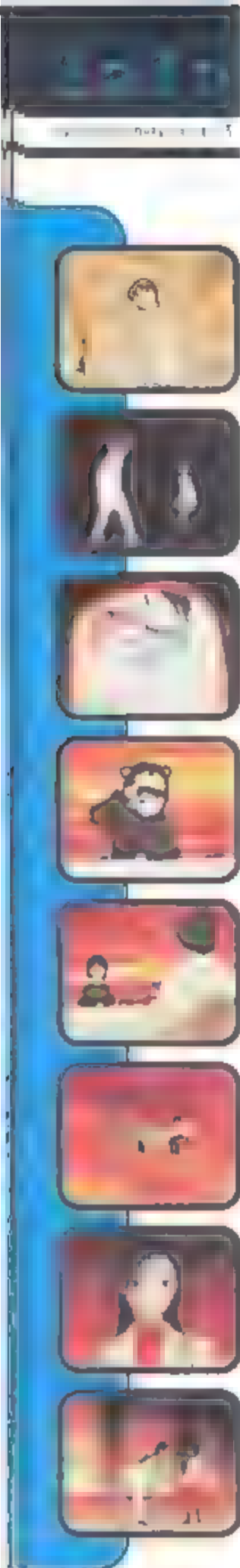
longer existed. Lain wonders who and where she is, if nobody remembers her. As the two Lains converse, the point of view pulls back to show the city covered...



with a blue dome of light and air, on a chunk of rock several miles across floating in a completely black void (see "The Dome" on page 76 for more about this.) The second Lain points out that information's very nature is to be in...



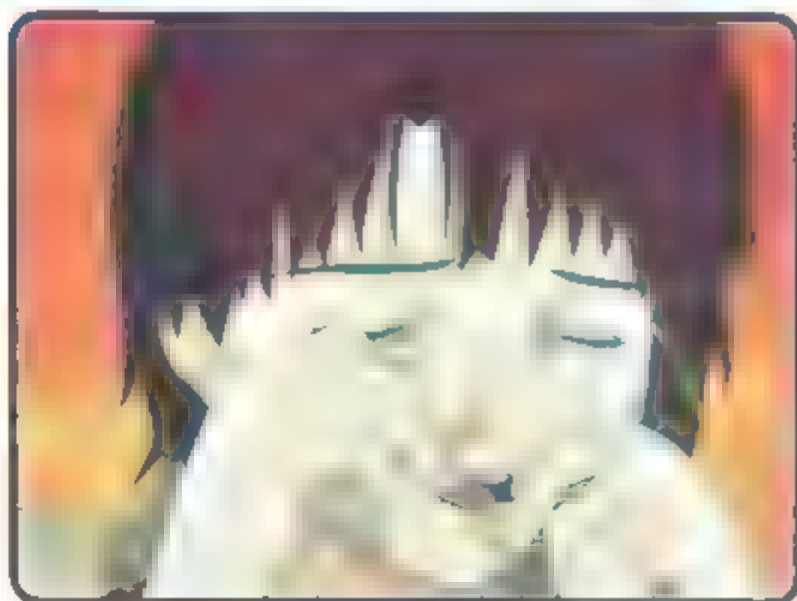




They placed it inside in the collective consciousness, but didn't create the system. They merely tapped it. The first Lian wonders, "What was he trying to connect to?" The other answers, "Do you believe most people really want to know that?"



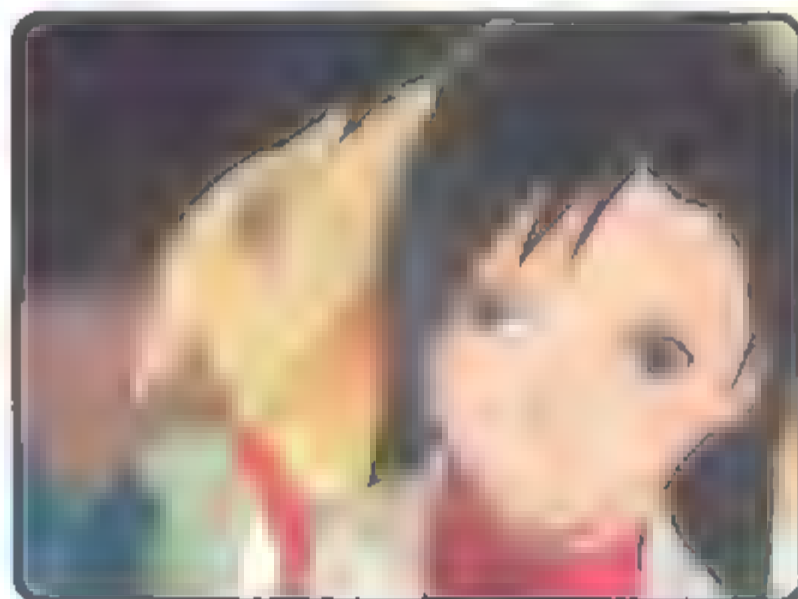
The second Lian describes her complicated relationship with the first Lian. She says, "I know you're not really seeing everything. The first Lian says, 'Wrong.' The second one says, 'Not wrong.' It would be much easier to be a Nobody than ever I do. I don't know if she has judgement on her or hate her. She wants the first Lian to reset things so that she can exercise her power." The first Lian shouts, "Enough!" and the second Lian freezes like a statue.



washes into static, leaving Lain entirely alone in a pool of water in the midst of a black void. Lain struggles to get away from her and her father says, "Come Lain. She is suddenly dressed in her bear suit so much a table in the sky with a bear. He tells her she does not have to wear the suit again. She struggles to say that she loves everyone, but he completes her thought. He speaks cheerily of leatime snacks while she sobs.

you never  
know

The evening cityscapes appear again in skewed colours. Lain speaks in voice-over: "So memories aren't only of



The blue static returns a final time. Cain says, "I promise you I'll always be right here. I'll always be right next to you. Forever." The clouds roll past the power lines at night, and the end credits play.

1. 00:00:00

00:00:00

00:00:00

00:00:00

What's it like when you die

00:00:00

00:00:00

00:00:00

00:00:00

What is it you're so afraid of

00:00:00

00:00:00

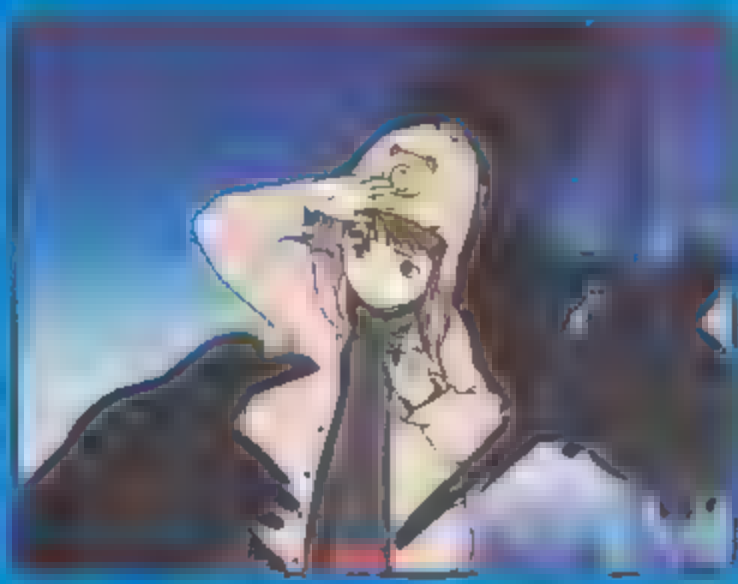
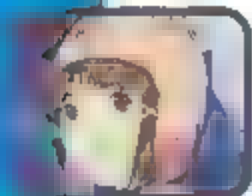
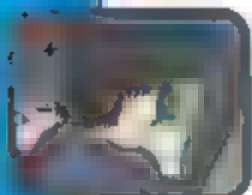
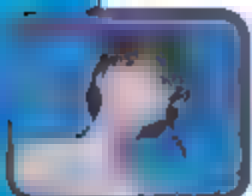
You are not alone

We are not even here.

00:00:00

00:00:00

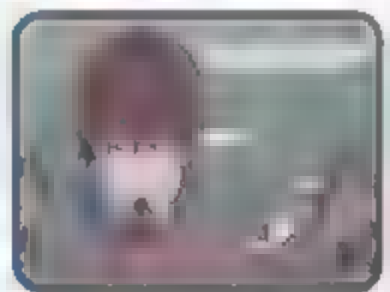
I am not right



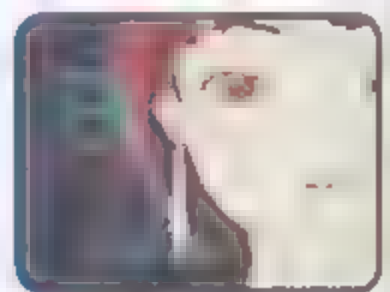
# THE LOST BOYS

The Lost Boys is a 1989 American horror film directed by Joel Schumacher. It stars Jason Patric, Kiefer Sutherland, and Corey Felder. The film is based on the 1982 novel by Michael Blumlein. The story follows a young boy who is kidnapped by a group of vampires and must learn to survive in their world.

The film is a horror movie. It is about a group of vampires who kidnap a young boy. The boy must learn to survive in their world. The film is directed by Joel Schumacher. It stars Jason Patric, Kiefer Sutherland, and Corey Felder. The film is based on the 1982 novel by Michael Blumlein.



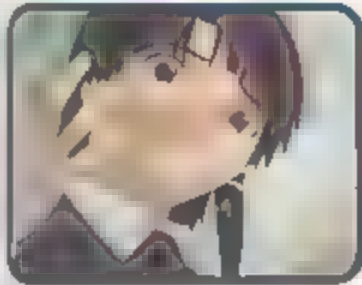
The film is a horror movie. It is about a group of vampires who kidnap a young boy. The boy must learn to survive in their world. The film is directed by Joel Schumacher. It stars Jason Patric, Kiefer Sutherland, and Corey Felder. The film is based on the 1982 novel by Michael Blumlein.



The film is a horror movie. It is about a group of vampires who kidnap a young boy. The boy must learn to survive in their world. The film is directed by Joel Schumacher. It stars Jason Patric, Kiefer Sutherland, and Corey Felder. The film is based on the 1982 novel by Michael Blumlein.



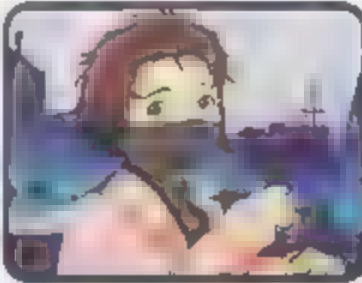




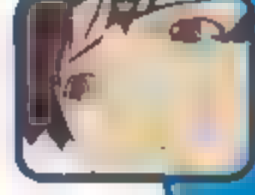
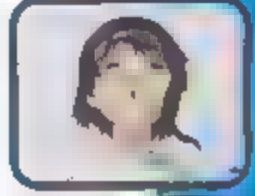
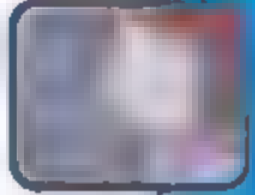
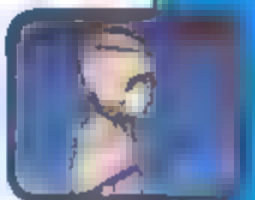
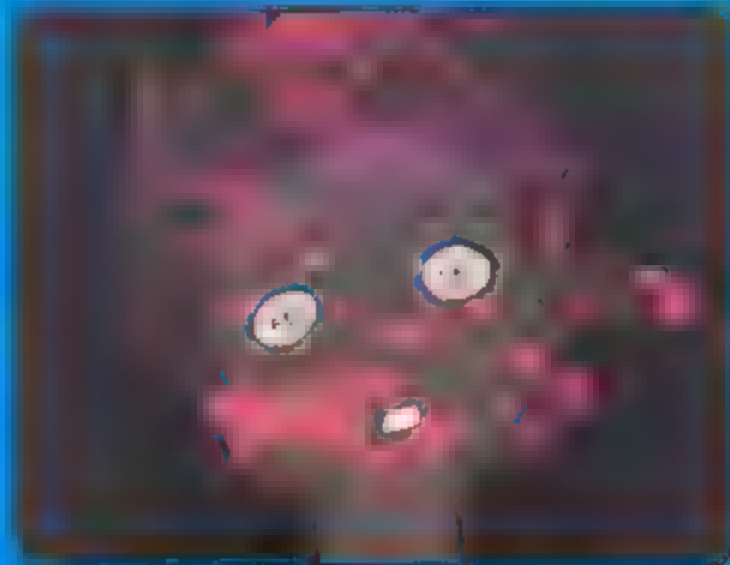
It is a very old story, of the kind that is  
 common in the world of the novel.  
 It is the story of a person who  
 is not what he seems to be, and who  
 is not what he is. It is the story of a  
 person who is not what he is, and who  
 is not what he seems to be. It is the  
 story of a person who is not what he  
 is, and who is not what he seems to be.

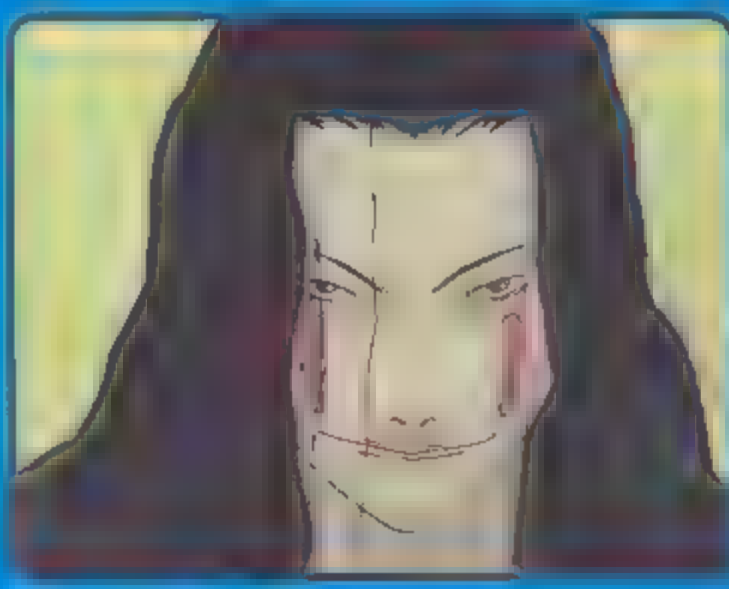
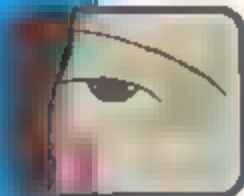


The story of the novel is a very  
 old one, and it is a story that has  
 been told many times before. It is a  
 story of a person who is not what he  
 is, and who is not what he seems to be.  
 It is a story of a person who is not  
 what he is, and who is not what he  
 seems to be. It is a story of a person  
 who is not what he is, and who is not  
 what he seems to be. It is a story of  
 a person who is not what he is, and  
 who is not what he seems to be.

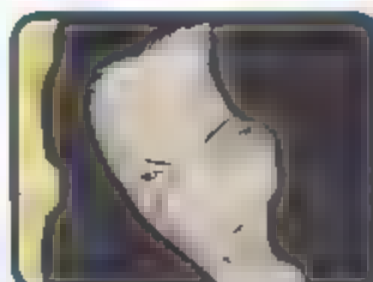


The story of the novel is a very  
 old one, and it is a story that has  
 been told many times before. It is a  
 story of a person who is not what he  
 is, and who is not what he seems to be.

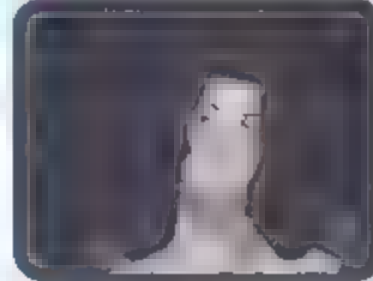




11:40:00 11:40:00



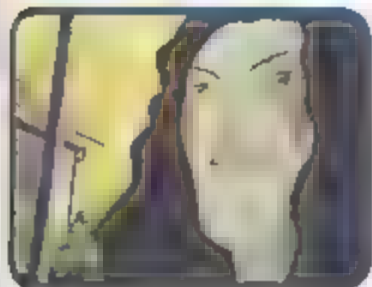
great many programmers, and real world history shows that would-be clever insertions almost always impair the efficiency or reliability of the rest (there are some famous exceptions, but not many). Eri was willing to risk everyone else's work for the sake of his, and shows no sign of even having considered the possibilities. This is one possibility



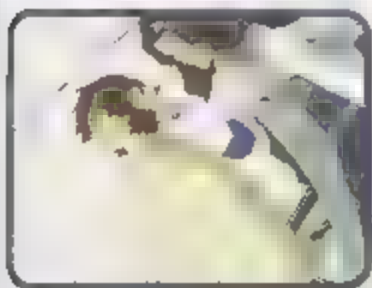
Then again, given the Tachibana boss's awareness of the crumbling barrier, it is feasible Tachibana knew of Eri's plan, and even sanctioned it without telling him. They might have figured they would allow Eri to bring his plan to fruition, then assume control over the project and its results. Eri's suicide, however, must have come as a surprise since Eri did not kill himself in a controlled setting. Surely Tachibana would have wanted to supervise Eri's



Tachibana had the appropriate means to his goal, or even suspected him was his own "God." Because of the nature of Eri's suicide, it is possible Tachibana knew about the hidden project's subversive nature but did not plan to elevate himself to a digital god. The series does not show the



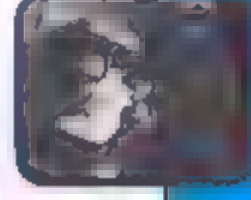
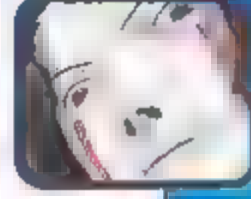
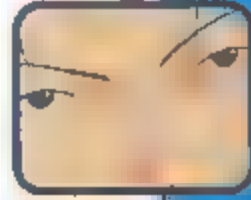
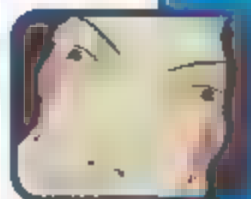
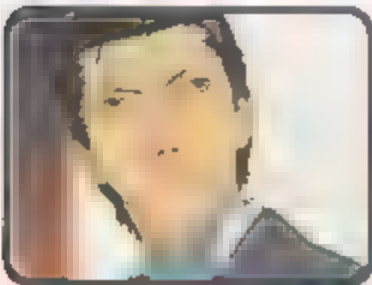
...and then for the first time in  
 ...the history of the world  
 ...the first time in the history of the world  
 ...the first time in the history of the world  
 ...the first time in the history of the world  
 ...the first time in the history of the world



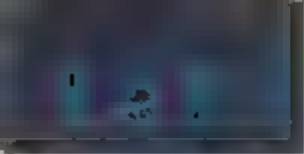
...perhaps, perhaps, if he wanted to be  
 ...perhaps, perhaps, if he wanted to be  
 ...perhaps, perhaps, if he wanted to be  
 ...perhaps, perhaps, if he wanted to be  
 ...perhaps, perhaps, if he wanted to be  
 ...perhaps, perhaps, if he wanted to be



...the first time in the history of the world  
 ...the first time in the history of the world  
 ...the first time in the history of the world  
 ...the first time in the history of the world  
 ...the first time in the history of the world  
 ...the first time in the history of the world

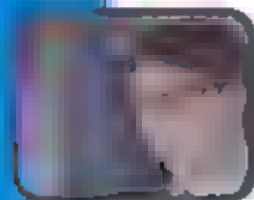
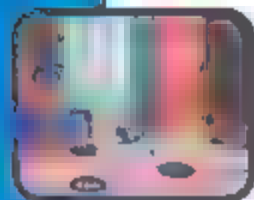
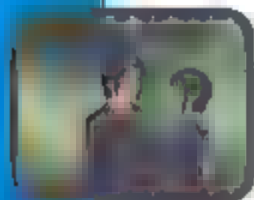
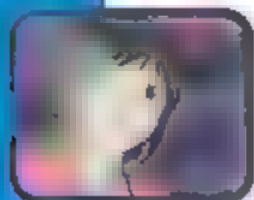




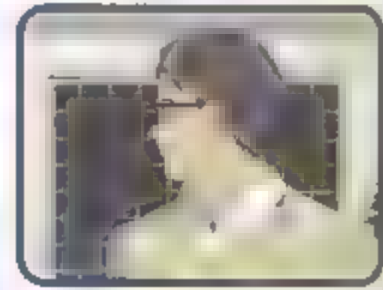
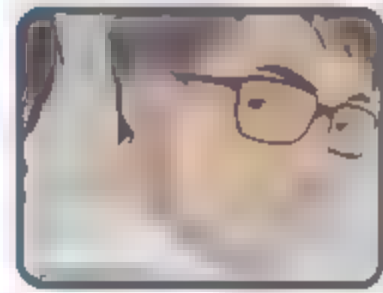
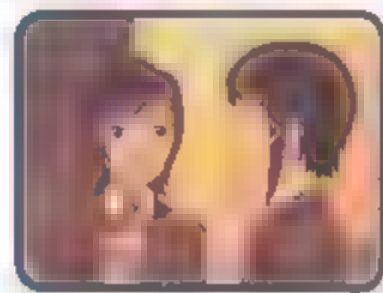
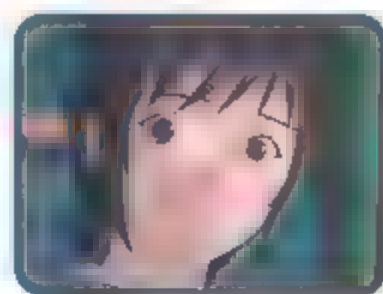


SEE [ 207 403 577 ]

How do you feel about the future?

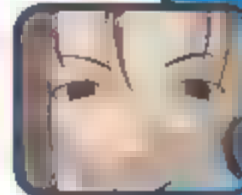
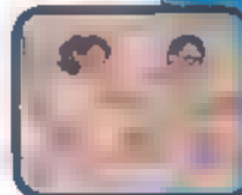
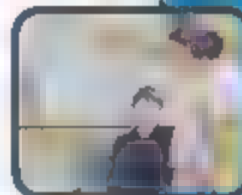
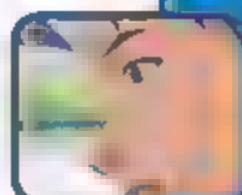


What do you think about the future?



Alcornoque

Alcornoque



# Julie (Jurie)

It is sheltered, even naive nature remains unknown

# Reika

# Men in Black

know since the two men die horribly at the hands of Wined assistants



Taro

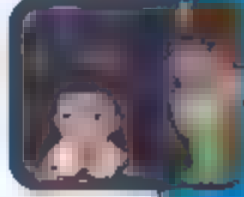
but it is noteworthy nonetheless.

Masayuki

somebody

Myu-Myu

5 4 3 2 1 0



# Professor Hodgeson

Younger character with significant impact on the series, Hodgeson is a

technician called the E.E.D.S. system converted weak electronic mic waves  
 into an image.

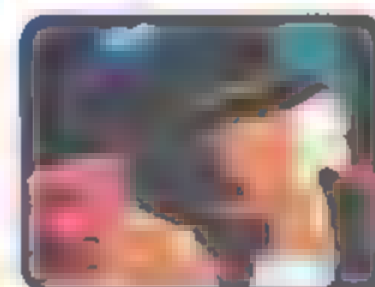
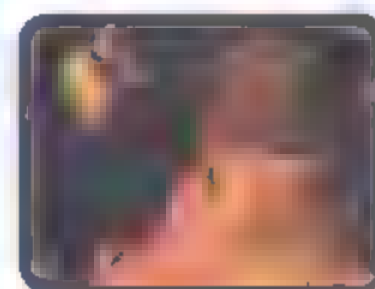
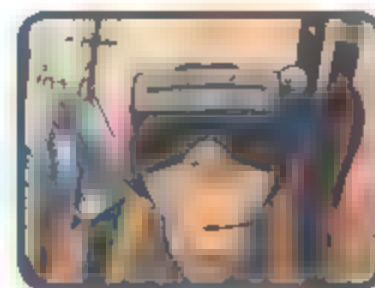
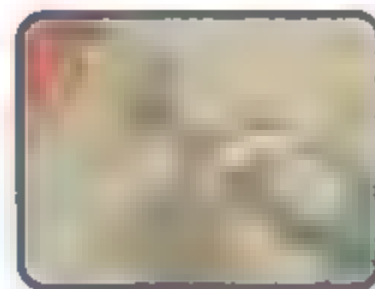
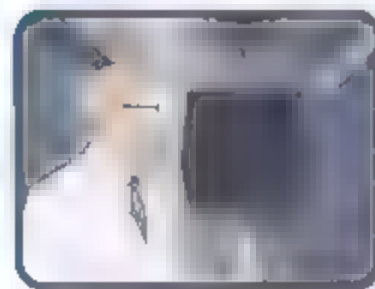
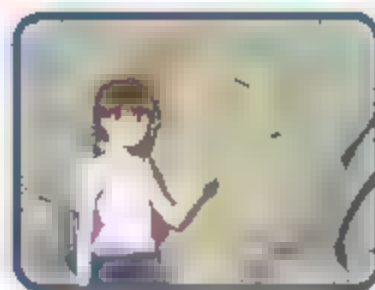
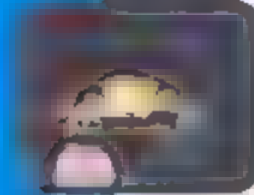
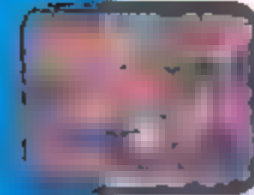
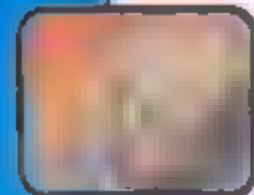
Professor Hedge

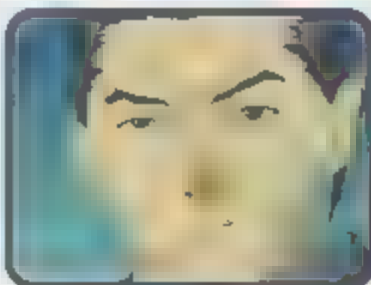
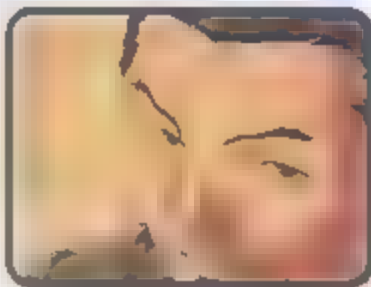
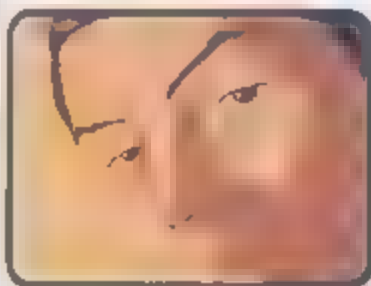
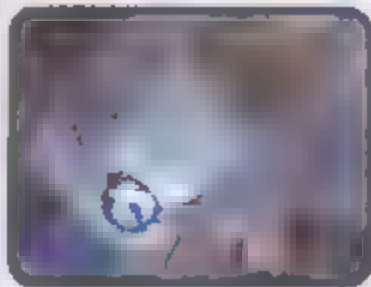
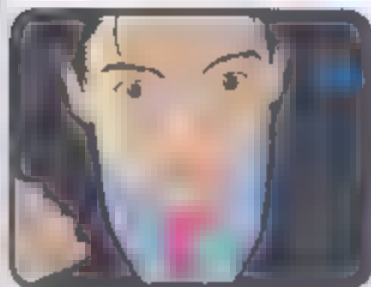
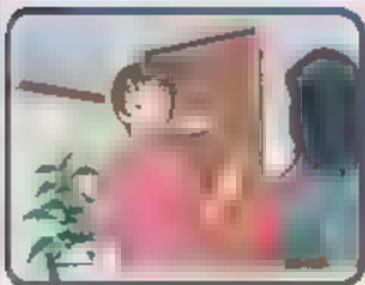
to be so life-like. (Whether he means her appearance as a construct or her  
 manifestation in the Wired remains unknown) it is interesting to note, however

## Nezumi

apparently kill him for his clients.

JJ

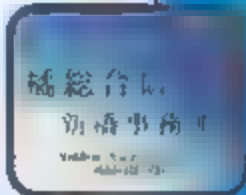
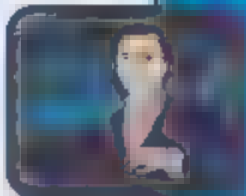
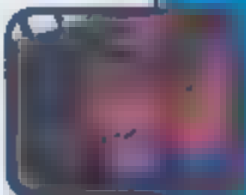
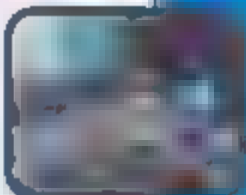




THE HISTORY OF THE

THE HISTORY OF THE

THE HISTORY OF THE



補給台  
新橋事務所  
Vol. 1  
1991-1992





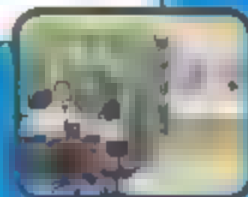
serial experiments

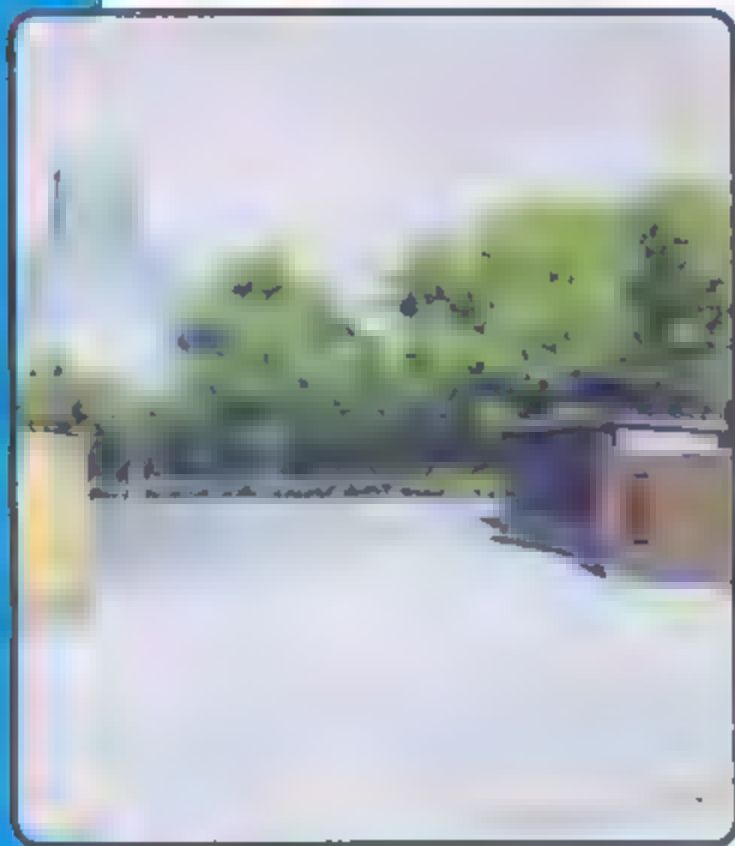
## Lain's World

The series never provides a framework more detailed than the opening assertion of "present day, present time," and the mocking laughter that follows it at the start of each episode becomes increasingly appropriate.

Some aspects of Lain's world are firmly established as props created to shape her experience as a human being. The disembodied Eiri arranged a family and home for Lain's physical self, and either Eiri or Lain's pre-existing Wired personality (personalities) manipulated events, guiding the physical Lain toward an awareness of her entire existence. The brief glimpse in Layer 13 of her city adrift in the void raises the possibility that everything shown as part of physical reality is also a prop: just as Lain at one point builds a model of her computer in her mind (in Layer 11), so too perhaps Eiri or the Wired Lain created an entire environment, not just pieces of it.

In this extreme case, the world around Lain may reflect the physical world that Eiri left behind, or may not. Professor Hodgeson's story of the K.I.D.S. experiment and the complex tangle of historical influences described in Layer 09 seem true in the sense of explaining the world in which Lain moves. If the world itself is a prop, then Eiri's own background may be very different from what his unwitting minions tell Lain. On the other hand, that glimpse of extreme separation does not happen in isolation. Throughout the series, as early as Layer 02, various characters, in addition to Lain, appear alone in pools of light in the midst of empty darkness, and in these cases it is clearly a matter of illustration style projecting an emotional state into visual terms.





## Places

Lain spends most of her time in the real world (if it is real) in mundane locations: her home, the route to and from school, school itself, social hangouts for teenage girls, the streets. Apart from a few glimpses of ominous, gothic buildings behind conventional skyscrapers, there is nothing particularly dramatic about most of this. It is simply the setting for characters to interact and the lower levels to be trampled while the Wired bleeds into the real world.

## School

Like Lain's home, her school is sterile and lacking in evidence of an active student body except for the students themselves. By appearances, there are no extra-curricular activities or clubs except for personal interactions. With the rare exception it almost seems as though students and teachers do not mix though many of the girls seem friendly towards one another. Otherwise the school is painfully nondescript, from the classrooms facing the corridor windows that look outside, to the near monotonous march of uniformed students to and from class. Throughout the series, this environment appears contrived, a situation not helped by Lain's perceptions involving the dissolution of her fellow students into shadows.







# The Dome

The world around Lain undergoes some drastic changes throughout the series. At first, they are physical changes that don't appear to do anything to anyone, and even without elaborate gear, or cannot. Later the changes expand to include minds and even memories; it remains an open question whether something actually happened if it only *seems* to have. At the close of the series, Lain wipes out her entire history, even the things necessary to her communication; she reaches the "end of the world" to the status of a true first time, to remember the memories that have disappeared. The world carries on reasonably happily with her as if her removal at some point were still an event that had happened. The city itself seems largely unchanged, until a crucial moment when the city's projections reveal city floating on a small rock in the middle of nowhere.

The audience knows by the last couple of days of the proposed reality of the series beginning has been extremely manipulated. Lain made whatever changes he deemed necessary to guide Lain toward self-awareness, and then disappeared. The world first unconsciously and then deliberately. Her changes become more and more sweeping.

Up until, at one glimpse of the domed city, however, the show has always suggested that its events take place on Earth. A heavily distorted horizon. For the moment of that glimpse, at least, the audience knows that's not true. The rest of the world has vanished, perhaps to return, perhaps not. There are several possible explanations.

The most drastic is that the entire series took place on this city-sized asteroid. Lain and her subordinates are then forced to reference to events elsewhere to preserve a satisfying illusion, but we never saw Earth again. Perhaps there was another world where she could have the construct, or perhaps not. There are several possible explanations.

So new, at least, drastically, perhaps the show began on Earth, but moved to space. The events that took place on Earth are entirely when Lain's powers gained great strength. A temporary after she saw the entire power, and knew that she may have created the asteroid city as a haven for herself, so that even if she lost total control, she would not destroy the planet.

Another option more in line with the series' theme is that the city is an advanced manifestation of the World's hidden protocols affecting IPv7. This is nobody except Lain, a massively grave yard of sorts, or perhaps a place where she can manifest this completely. It might serve as a place where the notes go with the rest, or Lain exists herself with the empty world. This certainly seems plausible from the opening credits, where the audience never sees Lain, but rather, a direct, instead, she is either completely alone in a deserted city, or she is an image on a computer or television screen.

Finally, perhaps the domed city is just an early stage in the new Earth. Lain's story will be what was closest to the most important corner, and will fill the rest when she can. Her life indication to explore just the boundaries of the present, more, suggests the willingness to provide a world as full and rich as possible, capable of growth and surprise. She is a godlike power, but not godlike power. She specifically resisted that part of her sea world wants to race in front of her, and participating as her most limited, physical self. The domed city is a step in exploring the world just as Lain is, and with that, she is a step in renewing her own humanity. The city perhaps is not what it is, but it is.

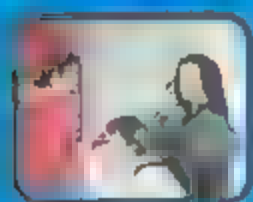
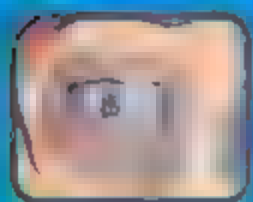
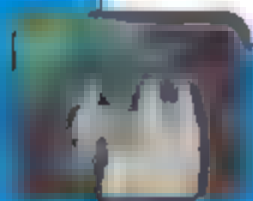
The promise of connection is true, then, so that at some point, at some time, they will have to be big enough for all. The hopes everyone alive, and knowing, is in the generation of the future in the form of the new city. Its history will be the fullness of time.







## The Knights

[illegible][illegible]



Hey hey hey  
Until I see you again  
Hey hey hey  
Until I see you again

Hey hey  
Until I see you again  
Hey hey  
Until I see you again

You probably don't know  
What you're doing  
You probably don't know  
What you're doing





## Two Wired

The Wired operates on two distinct levels: Using the Wired and Being There

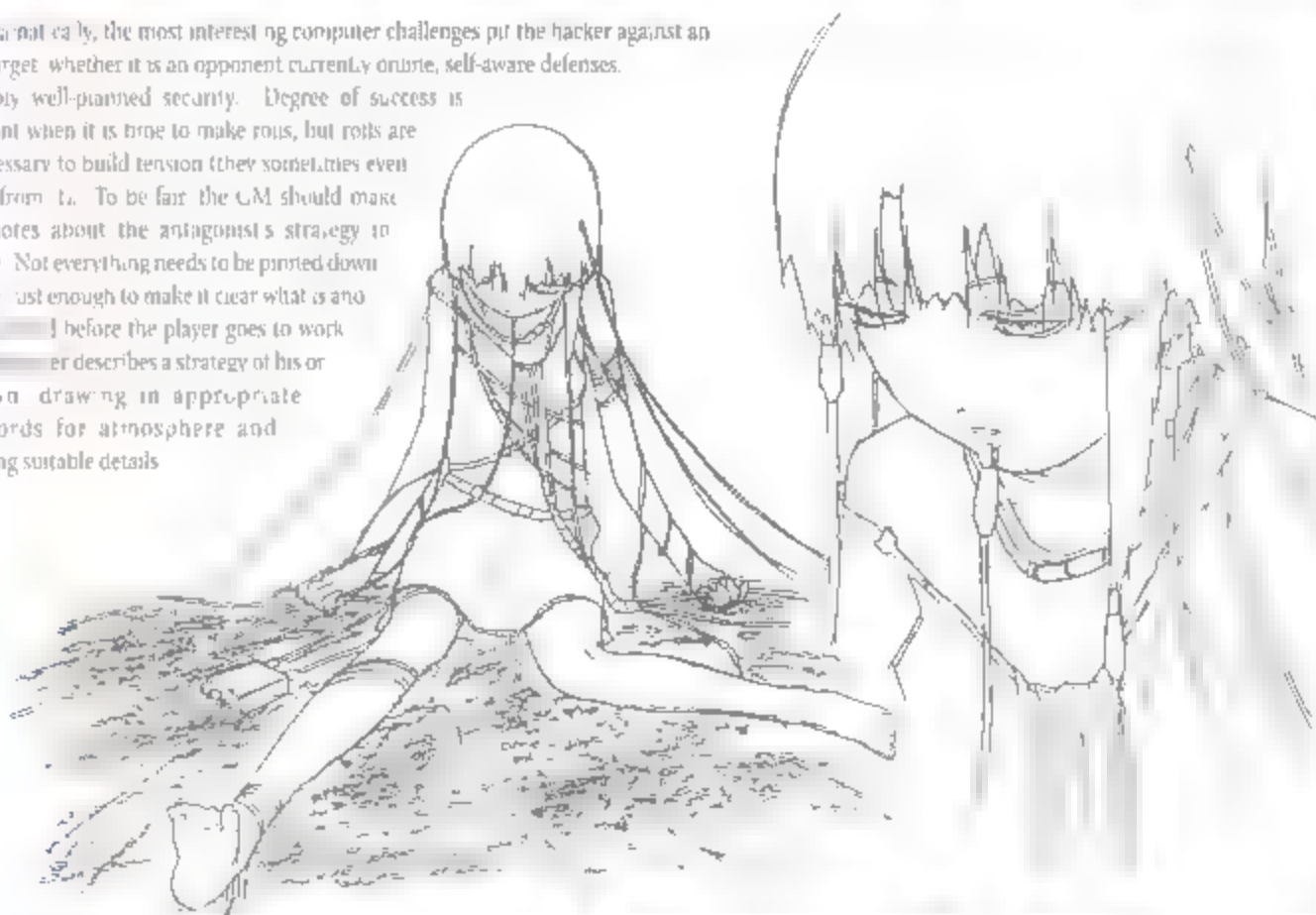
### Using the Wired

This is how most players use the Wired. It is a game where the player uses the computer to perform tasks. The player is not a character in the game, but a Master. A Master is a person who is in charge of the game. The Master is the one who creates the game and the player is the one who plays the game. The Master is the one who is in charge of the game and the player is the one who plays the game. The Master is the one who is in charge of the game and the player is the one who plays the game.

The player is not a character in the game, but a Master. A Master is a person who is in charge of the game. The Master is the one who creates the game and the player is the one who plays the game. The Master is the one who is in charge of the game and the player is the one who plays the game. The Master is the one who is in charge of the game and the player is the one who plays the game.

The player is not a character in the game, but a Master. A Master is a person who is in charge of the game. The Master is the one who creates the game and the player is the one who plays the game. The Master is the one who is in charge of the game and the player is the one who plays the game. The Master is the one who is in charge of the game and the player is the one who plays the game.

Finally, the most interesting computer challenges put the hacker against an active target, whether it is an opponent currently online, self-aware defenses, or simply well-planned security. Degree of success is important when it is time to make rolls, but rolls are not necessary to build tension (they sometimes even detract from it). To be fair the GM should make some notes about the antagonist's strategy to advance. Not everything needs to be pinned down this way, just enough to make it clear what is and isn't. Before the player goes to work, the GM describes a strategy of his or her own, drawing in appropriate buzzwords for atmosphere and supplying suitable details.



proper objectivity, keeping in mind that NPCs do not review the players' notes

magical activity presented in *BSM* work well for this purpose

[illegible]

detached software to examine without requiring the user's permission

[illegible][illegible]

Some sample Wired-style names for existing Attributes:

|                    |   |
|--------------------|---|
| Astral Projection  | Interfacing, On-line Icon                         |
| Contamination      | Virus Attack, Worm Re-Programming                 |
| Dimensional Portal | Subnet Access Node                                |
| Dynamic Sorcery    | Master Hacking, Full-Access Immersion             |
| Exorcism           | Disconnection                                     |
| Insubstantial      | Encrypted   |
| Item of Power      | Custom Hardware/Software                          |
| Magic              | Hacking   |
| Reincarnation      | Backup & Respawn                                  |
| Servant            | Utility   |
| Swarm              | Distributed Processing                            |
| Transmutation      | Parameter Redefinition, Non-Volatile Memory Cache |

compact artificial intelligences (and other exotic entities, with "Own a Small Mecha" and restrictions on the size-dependent Attributes

[illegible]

## LORD UFO-8 TESTIMONY: A Small Unusual

### APPROPRIATE ATTRIBUTES

Appearance  
Art of Distraction  
Astral Protection  
Aura of Command  
Contamination  
Cynical Jealousy  
Dimensional Portal  
Divine Relationship  
Dynamic Sorcery  
Electronic Counter Measures  
Energy Bonus  
Exorcism  
Flight  
Flunkies  
Focused Damage  
Force Field  
Gun Bunny  
Healing  
Heightened Awareness  
Heightened Senses  
Highly Skilled  
Illusion  
Insubstantial  
Invisibility  
Item of Power  
Light Armour

### APPROPRIATE ATTRIBUTES

Magik  
Mechanical Genius  
Mind Control  
Mind Shield  
Organizational Ties  
Personal Gear  
Place of Power  
Precognition  
Regeneration  
Reincarnation  
Sensors  
Server  
Shield  
Sixth Sense  
Special Defense  
Special Movement  
Speed  
Spirit Ward  
Stealth  
Swarm  
Telepathy  
Teleport  
Transmutation  
Unique Character Attribute  
Weapon Attack

### APPROPRIATE EFFECTS

Aggravation  
Attack Restriction  
Awkward  
Cannot Talk  
Conditional Ownership  
Easy Distracted  
Cool/Cry Magnet  
Inept Combat  
Magical Restrictions  
Marked  
Nervous  
Not So Fast  
Not So Strong  
Not So Tough  
Owned by a Megacorp  
Physically Unappealing  
Phobia  
Red Tape  
Restricted Power  
Sensory Impairment  
Significant Other  
Skeleton in the Closet  
Special Requirement  
Unique Character Defect  
Unskilled  
Vulnerable  
Wanted

## CENTRAL EXPERIMENTAL UNIT: SMALL CRYPTIC FOR DESM

| SKILL                | COST | SKILL             | COST | SKILL               | COST |
|----------------------|------|-------------------|------|---------------------|------|
| Acrobatics           |      | Interrogation     |      | Stealth             | +    |
| Animal Training      |      | Intimidator       | +    | Swimming            | +    |
| Architecture         | 2    | Law               |      | Urban Tracking      | +    |
| Artisan              | 1    | Linguistics       |      | Visual Arts         |      |
| Biological Sciences  | 1    | Mechanics         | +    | Wilderness Survival |      |
| Boating              | 1    | Medicine          |      | Wilderness Tracking |      |
| Burglary             | 2    | Military Sciences |      | Writing             |      |
| Business Management  |      | Navigation        |      |                     |      |
| Computers            |      | Performing Arts   |      | COMBAT SKILL        | ++   |
| Controlled Breathing | 1    | Physical Sciences |      | Archery             |      |
| Cooking              | +    | Piloting          |      | Gun Combat          |      |
| Cultural Arts        | +    | Poisons           | +    | Heavy Weapons       |      |
| Deceptions           | +    | Police Sciences   | +    | Melee Attack        |      |
| Disguise             |      | Riding            | +    | Melee Defense       |      |
| Driving              |      | Seduction         |      | Ranged Defense      |      |
| Education            | +    | Sleight of Hand   |      | Thrown Weapons      |      |
| Forgery              |      | Social Sciences   |      | Unarmed Attack      |      |
| Gaming               | 1    | Sports            |      | Unarmed Defense     |      |



01 08 5003 70 61 31

## MUNDANE ITEMS

- Bicycle
- Books
- CDs
- CD Portable Player
- Cigarettes
- Clothing
- Concert or Event Tickets
- Cosmetics
- Wigs
- Hand-Held Video Game Unit
- Office/School Supplies
- Pager
- Sports Equipment
- Standard Video Camc
- Telephone
- Television
- Tows (Stuffed Animals)
- Train/Bus Pass

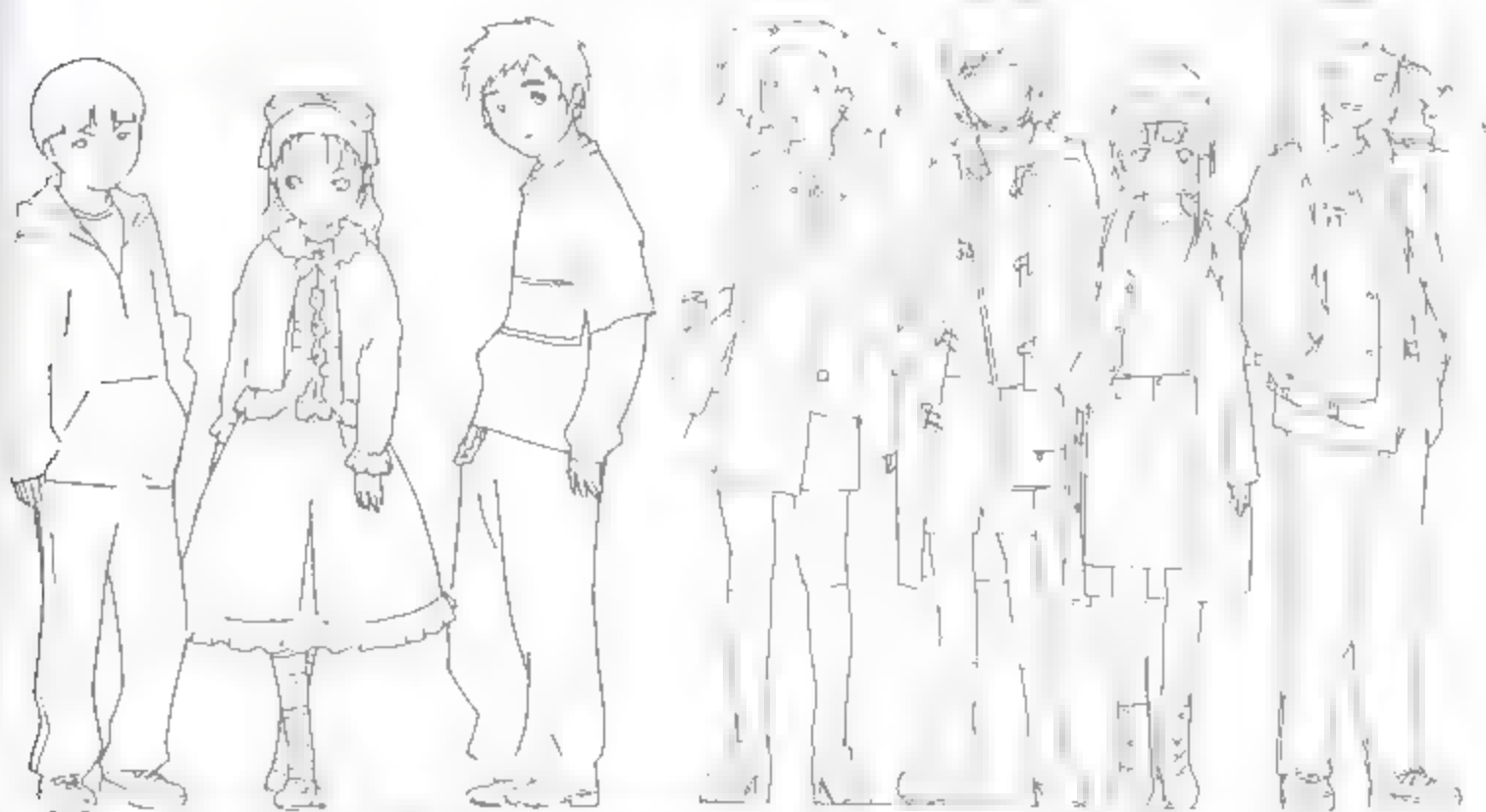
### MINOR ITEMS

- Accela (1 Dose)
- Apartment
- Car or Motorcycle
- High-End Navi (Counts as 2 Items)
- Low-End Navi
- Mace or Pepper Spray
- Navi Programs, Illegal (Counts as 2 Items)
- Navi Programs, Legal
- Phantom Game
- Portable Navi
- Small Business
- VR Goggles

### MAJOR ITEMS

Handgun (especially in Japan)  
Holographic Display Stations  
Immune  
Mecha Goggles  
Psyche Chip  
Technica, Schematics, IPv7 or K.I.D.S. System

**Abstract**

[illegible]

## Large numbers

| Item                 | Mana | Soul | Skills                  | Level | Points |
|----------------------|------|------|-------------------------|-------|--------|
| Energy Points        | 120  |      | Computers (Networks)    | 6     | 30     |
| Defense Combat Value | 4    |      | Electronics (Computers) | 6     | 24     |
|                      |      |      | Information (Data)      | 6     | 16     |
| Attack               |      |      |                         |       |        |
| Defense              |      |      |                         |       |        |
| Speed                |      |      |                         |       |        |
| Stamina              |      |      |                         |       |        |
| Intelligence         |      |      |                         |       |        |
| Charisma             |      |      |                         |       |        |
| Agility              |      |      |                         |       |        |
| Strength             |      |      |                         |       |        |
| Endurance            |      |      |                         |       |        |
| Health               |      |      |                         |       |        |
| Mana                 |      |      |                         |       |        |
| Soul                 |      |      |                         |       |        |
| Skills               |      |      |                         |       |        |
| Level                |      |      |                         |       |        |
| Points               |      |      |                         |       |        |

[illegible]

| Points                 | Wind | Score                   |
|------------------------|------|-------------------------|
| Points: 80             |      | Energy Points: 135      |
| Combat value: 7        |      | Defense Combat Value: 5 |
| Barrette: 0            |      |                         |
| Total Skill Points: 91 |      |                         |

| Attributes   | Level | Points |
|--------------|-------|--------|
| Strength     | 6     | 24     |
| Agility      | 6     | 24     |
| Intelligence | 4     | 4      |
| Health       | 6     | 6      |
| Fight Skills | 7     | 7      |

|    |                                 |    |
|----|---------------------------------|----|
| 58 | Computers (Area Networks)       | 31 |
| 59 | Computers (Local Area Networks) | 15 |

## Deferals

| Magical Restriction      | DC | Hit | W | Per |
|--------------------------|----|-----|---|-----|
| Wanted (Tachibana)       |    |     |   |     |
| Unique Defect (Bodiless) |    |     |   |     |



### 3. 研究设计

On the outside Lain is a quiet, unassuming, noticeable mostly for her scruffy haircut and the two ribbons wrapped around her longest bang. She wears a school uniform during the day, conservative comfortable clothes after hours, and her favourite teddy bear sleepsuit with bear hood at night. She seems to emerge when she is happy. The Lain of the Wind appears the same, but she carries herself differently. She favours current fashions, speaks with greater self-confidence, and has the proverbial flash of fire to her eyes. This Lain cares for the world around her and is not afraid to show her opinion. The third Lain is a

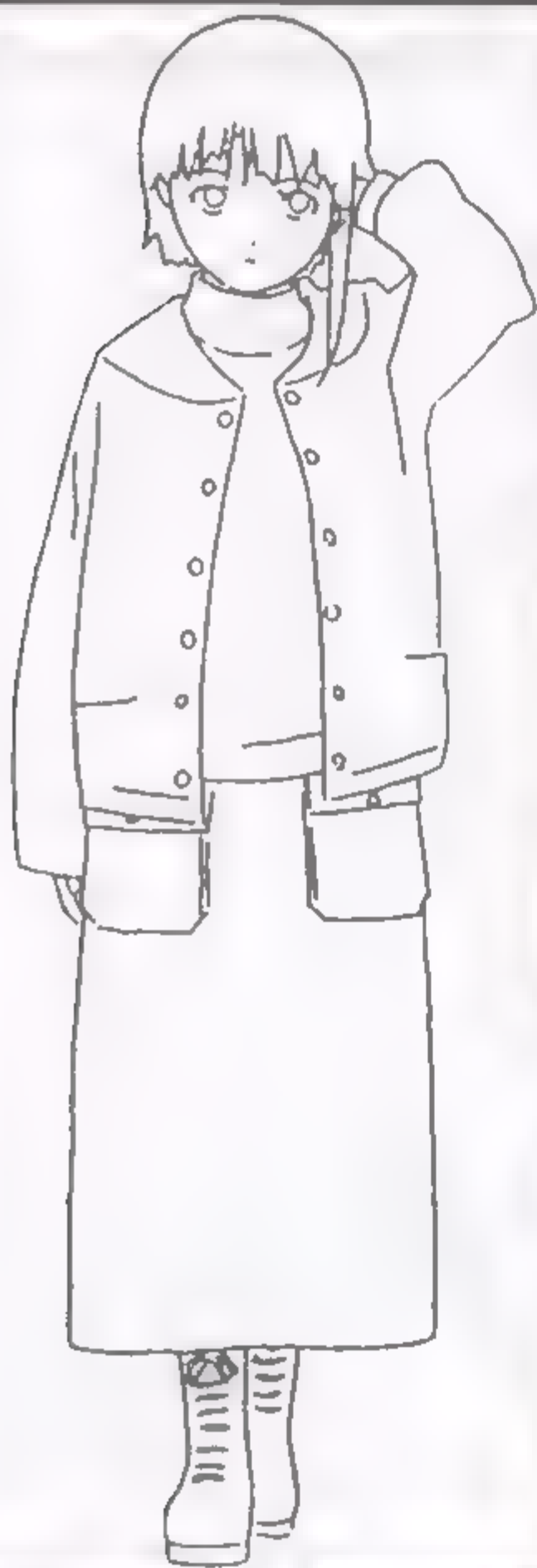
though she probably does not really feel ready). After the confrontation, her statistics become less relevant: they can be anything at all, she wants them to be so practice. The version presented here reflects a formidable Iain who would nonetheless treat others as equals rather than as their absolute superior.

**Abstract**

In the Masamichi Eri was a weak and  
he Wined, and presumably  
and limbs are much as they were  
before death. By indications, heavy bandages cover his  
death wounds.

The most distinctive feature of his Wred persona is the pair of red marks under his eyes. He looks like an animated doll, or a traditional Kabuki actor, and they set him apart from any person making an attempt to appear normal as the Wred. He has to float in that

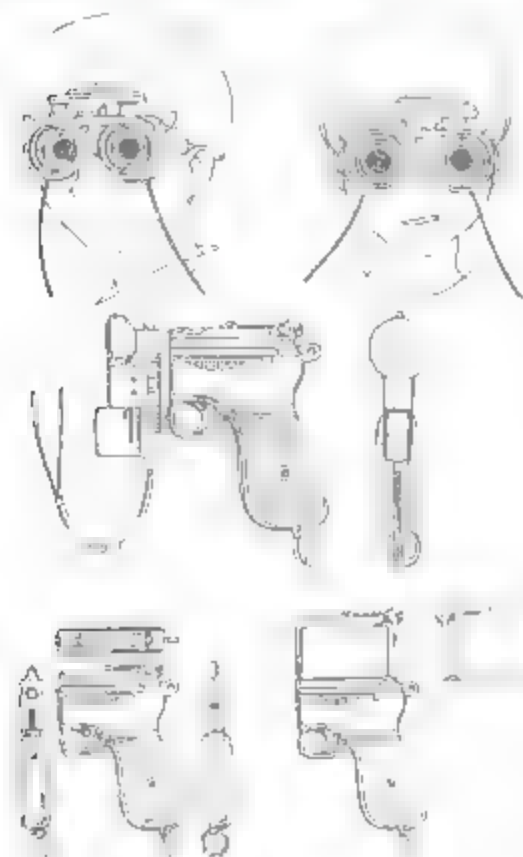
before Laver 11 and his final encounter with Cain. His  
bear al. at onre. He would make an extremely  
mumidable nentesis. The





## OWNERS OF LOVE'S OWN

a decade more advanced than that of present day



## Handheld Computer

Lain and her friends make heavy use of elaborately designed handheld computers. C-ris have units with flowery graphics, while Taro and other boys own units shaped like guns, game controllers, and other "manly" toys. Whatever their external forms, these handheld machines can send a few sentences' worth of animated text, store basic information, and provide limited connection to the Wired remotely.

Unlike real-world handhelds, these devices can perform vastly greater feats. Taro talks about using the Psyche processor to give him full Wired access, and Lain engages in full-immersion Wired exploration along with multi-window programming on hers. Modifying a handheld for greater capability requires the appropriate add-on chips and a bit of effort. One successful Electronics roll, or well-played description of the tribulations of unauthorized modifications, gives the handheld the capabilities of a low-end Navi. A second roll, or scene, again with the appropriate components, upgrades the handheld to the performance level of a high-end Navi.

A standard handheld device allows a computer-illiterate (or very minimally skilled) character to make Computer-related Skill rolls with a -1 dice roll difficulty bonus (even if they do not possess the Skill).

A typical handheld computer is considered a Minor Item under the Personal Gear Attribute. They are presumably so widely available that any character who wants one can reasonably afford it unless abject poverty or some other complication intervenes. The hardware and tools necessary to upgrade a handheld by one step counts as two Minor Items for Personal Gear purposes and one Major Item if upgrading with a Psyche chip.

## Low-End Navi

coverage in junior-high textbooks on computers, so that anyone in eighth grade has a reference manual covering basic repairs and maintenance

working of eighth-grade would-be hackers

they can act as basic videophones if the user has a high-speed connection to the Wired

Burglary), but at a cost

A difficulty penalty of +6 is applied to each Skill check



## High-End Navi

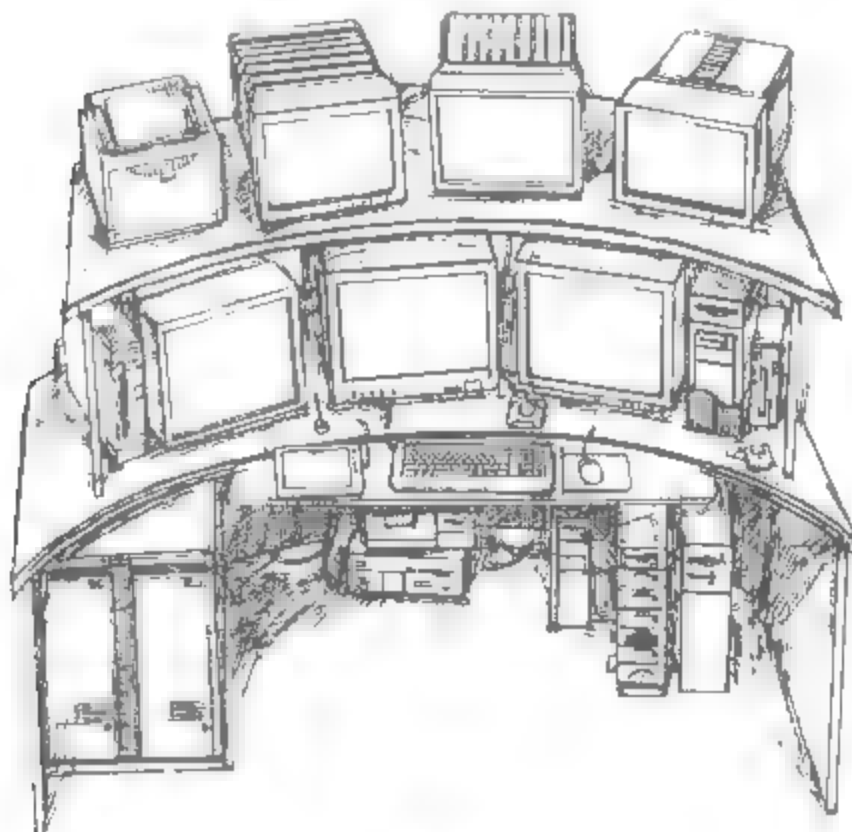
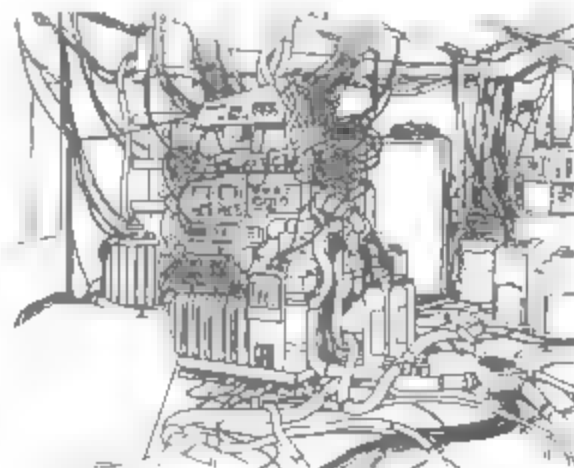
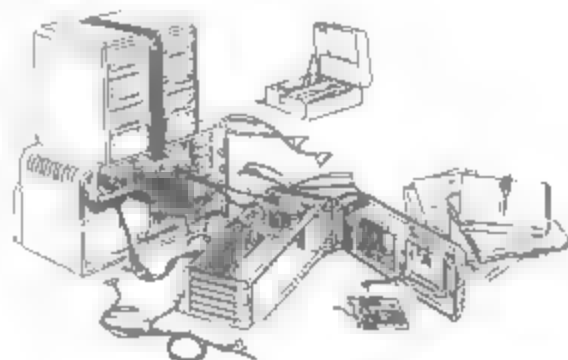
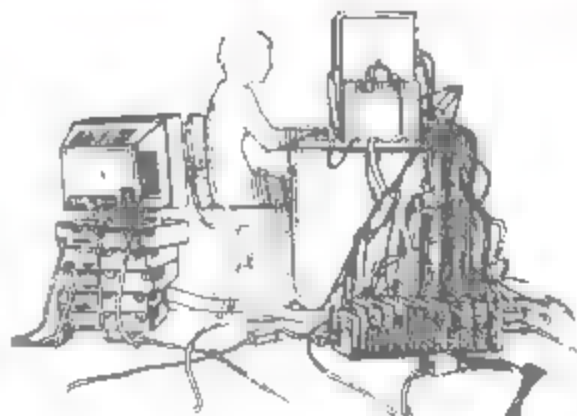
High-end Navis like the one Lain receives in the course of the series are limited more by the imagination of the user than by the computer's innate capabilities. The Copland Operating System, and potentially its rivals, can accept voice input as well as providing voice output; the voice-recognition system compensates for changing pitch, tone, and speed with greater ease than anything currently in existence. Additionally, the computer builds up a database of cues and can generate appropriate responses, as when Lain's computer returns her "good-night" with one of its own. Then again, it is possible this has more to do with Lain's nature and her connection to the God in the Wired.

These computers appear more "computer-like" than low-end machines. They are not designed to look like toys or fit in with toys; they are expensive pieces of equipment that look like serious tools. They come with very high-resolution monitors, either with cathode ray tubes (like televisions) or flat screen panels. Holographic displays are also possible, but require far more tinkering. The storage and processing power of a high-end Navi is essentially unlimited, depending on how many supplementary boxes and add-in units the user cares to stack on.

High-end Navis allow users to make Computer-related Skill rolls with a -3 dice roll difficulty bonus (even if they do not possess the Skill). Software packages can provide a -1 or -2 dice roll bonus to appropriate knowledge-based Skills. Additionally, a high-end Navi can run the software necessary to operate external machinery like traffic lights or assembly-line tools.

A high-end Navi counts as two Minor Items of Personal Gear. The combination of software and hardware, including cables, proper plugs, sensors, and the like, to operate an external machine is a Minor Item. A holographic display is a Minor Item as well.

A high-end Navi requires an Electronics Skill check to add the additional hardware and programs. A difficulty penalty of +6 is applied to each Skill check.



# MECHA-GOGGLES

The men in black observing Cain wear mecha-goggles that provide them with a number of augmented abilities.

These mecha-goggles may be the most advanced tactical surveillance research and development project by the U.S. Special Forces and Army Computer Center.

The goggles have two power supplies: either they connect into the grid or they use electricity or use powerful cells/batteries.

They provide the following abilities: Six Sense, Two, One, Two, One, Two, One, Two, Heightened Awareness Level 1.

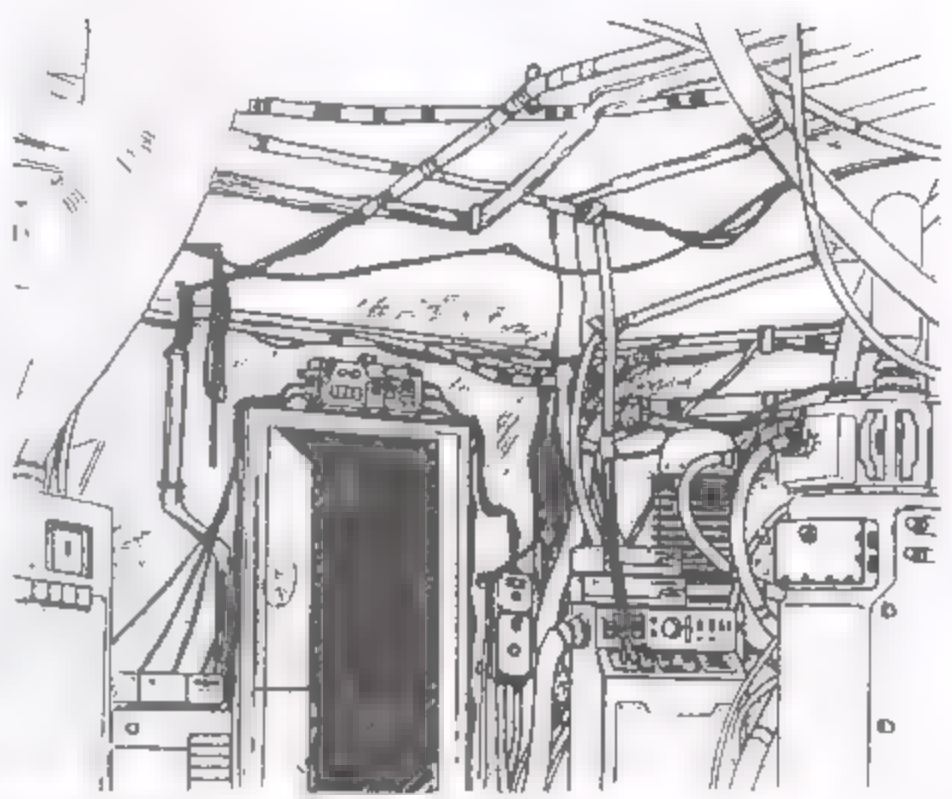
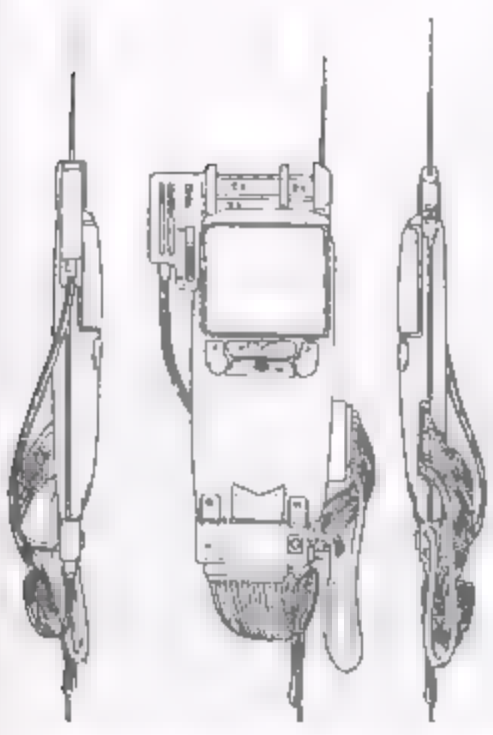
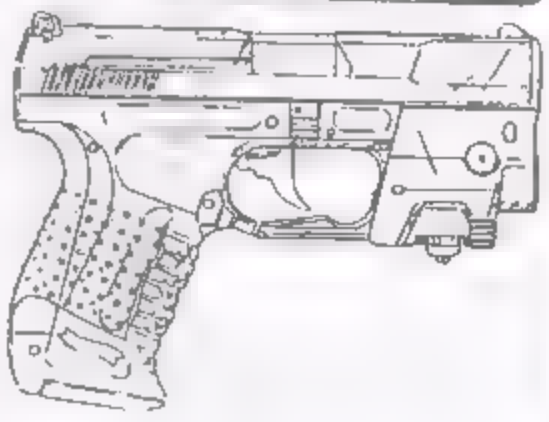
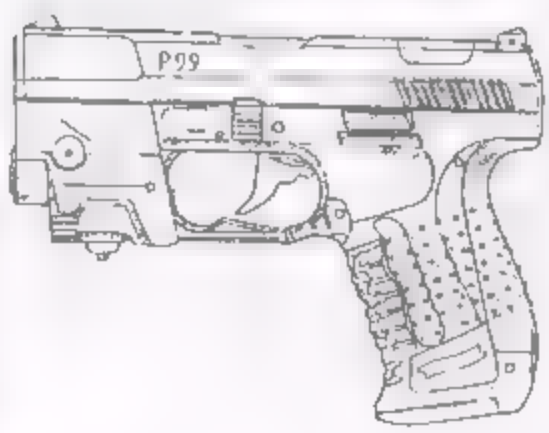
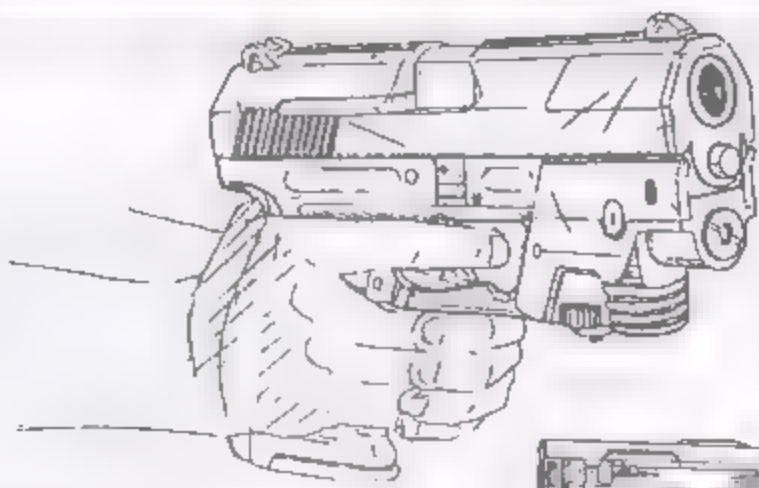
While the user wears them, the Marked Defect also applies.

Mecha-goggles Level 1-2-3-4-5-6-7-8-9-10 are not available to someone without suitable Organizational Files, in contact with the manufacturers, or working for an agency.

Independent persons can find them, but they cannot find versions that require hard power and break down more easily.







## The House of Mouse

When you watch the regular series of *Serial Experiments Lain*, you are not only computer aficionados but also are spoiled for choice when it comes to the new age of the *lain* series, one will spot several notable instances where it seems the creators of the series used Apple as inspiration such as some of the following:

### Think Different

Briefly, during episode #11 of *Serial Experiments Lain*, the image at right is seen. This bears a striking resemblance to a famous advertisement used by Apple which read the age old "Think Different" slogan. The image of the computer is a stylized, pixelated version of the original, but the message is the same: "Think Different".



### NAVI

The NAVI are the most common brand of computers used in the world of *Serial Experiments Lain*, ranging from desktop models to a variety of hand-held versions. It appears that the inspiration for both the name and the utility of the NAVI's is drawn from John Sculley's Knowledge Navigator. The CEO of Apple from 1983 to 1993, Sculley described his vision of Apple computers in the 21st century in his book titled *Odyssey* (1987), referring to them as the Knowledge Navigator. Sculley predicted many of the changes that the world wide web would bring to personal computing and felt that the Knowledge Navigator would take full use of many of the revolutionary changes brought about. He believed that the computer would allow people to communicate with each other from anywhere in the world, connect to vast shared hypertext information, and would be capable of utilizing intelligent agents (or artificial intelligences) to actively search out information of interest.

Sculley's Knowledge Navigator was a vision of a computer that would be able to communicate with its user in a natural, conversational manner. It would be able to understand natural language and would be able to perform tasks on behalf of its user. Sculley's vision of the Knowledge Navigator was a vision of a computer that would be able to communicate with its user in a natural, conversational manner. It would be able to understand natural language and would be able to perform tasks on behalf of its user.

Though the Knowledge Navigator was never realized, it was a vision of a computer that would be able to communicate with its user in a natural, conversational manner. It would be able to understand natural language and would be able to perform tasks on behalf of its user.

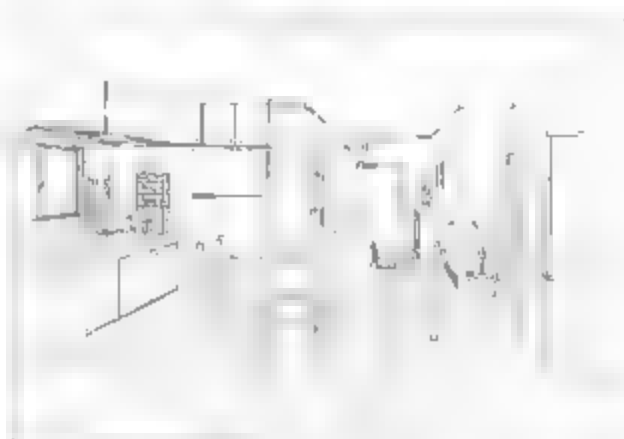
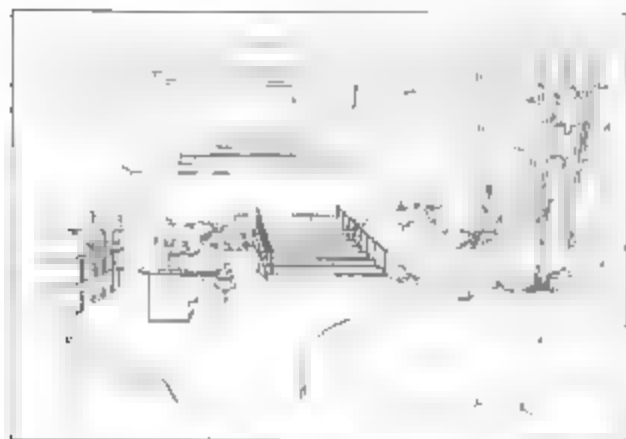
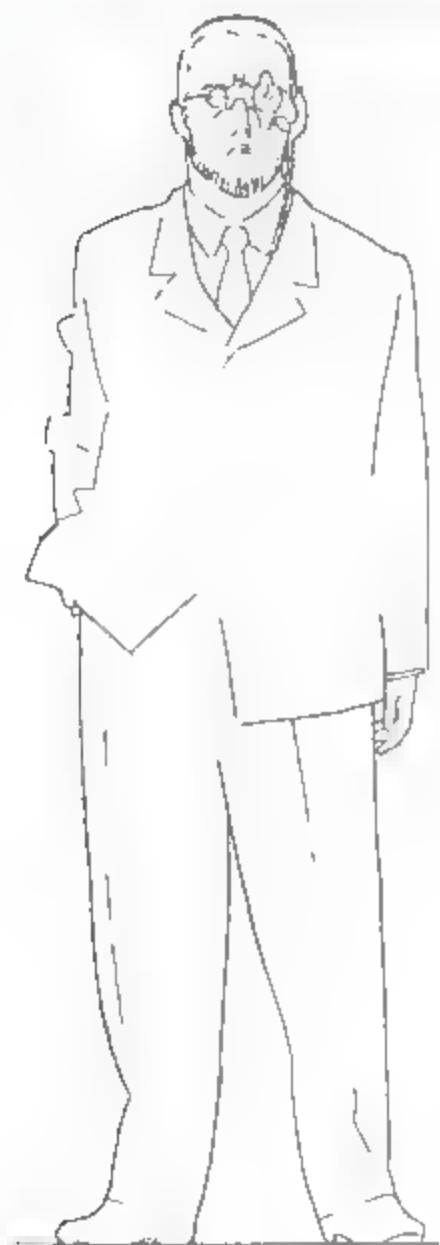
### Handy NAVI

Many of Sculley's ideas were implemented in Apple's ill-fated PDA, Newton. The Newton line is credited with launching the PDA market, being the first hand-held computer to fully utilize pen-based handwriting recognition computing. Apple originally envisioned their Newton units always being connected to a desktop computer, but the Knowledge Navigator concept, though that goal never achieved fruition, the technology was not abandoned. The technology was, however, continues to grow, driving largely by Palm and their line of PDAs.









~~CONFIDENTIAL~~

In the case of a non-integer probability, the GM is not forced to choose between two or three alternatives. It can choose a fraction of the way between two alternatives. This is the idea of a mixed strategy. The concept requires the GM to exercise a little planning and tact.

[illegible]

1.  $\text{H}_2\text{O}$  is a polar molecule. It has a bent shape, with the oxygen atom at the vertex and the hydrogen atoms at the ends of the bonds. The oxygen atom is more electronegative than the hydrogen atoms, so it pulls the shared electrons closer to itself. This creates a partial negative charge on the oxygen atom and a partial positive charge on each hydrogen atom. The resulting dipole moment is represented by a vector pointing from the hydrogen atoms towards the oxygen atom.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.

[illegible]

when they do.

Some of drifting in out of the voice

collection system yet. That limit pushes the series a minimum of 15 years into the future.

...engineered with that in mind or it would kill its users outright

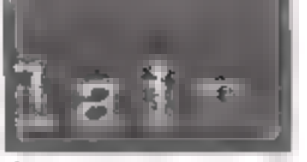
sophisticated voice-driven interfaces and other features over the span of 15 years.

change overnight, some aspects of popular culture remain largely firm once introduced.

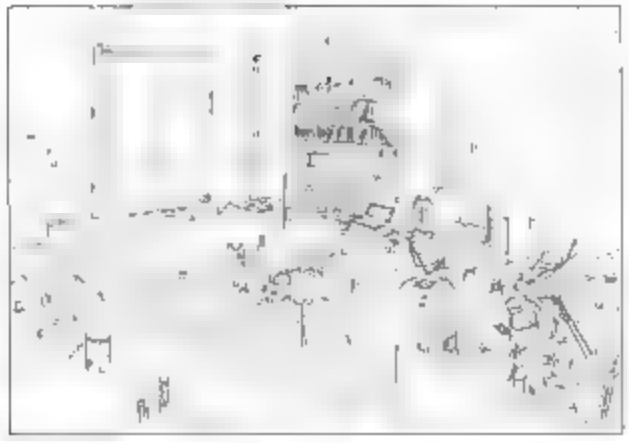
We know only that Laird's story begins near enough the present that many things remain familiar

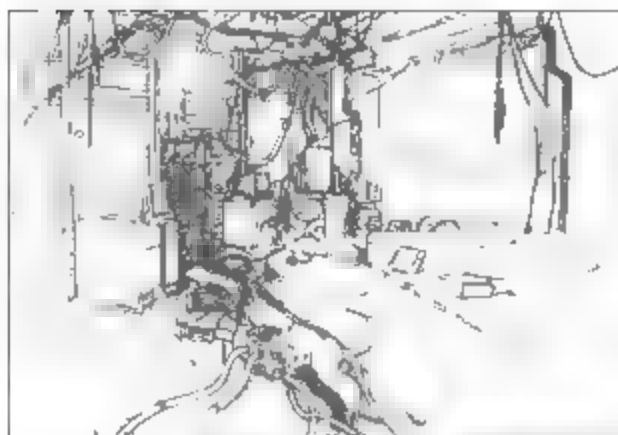


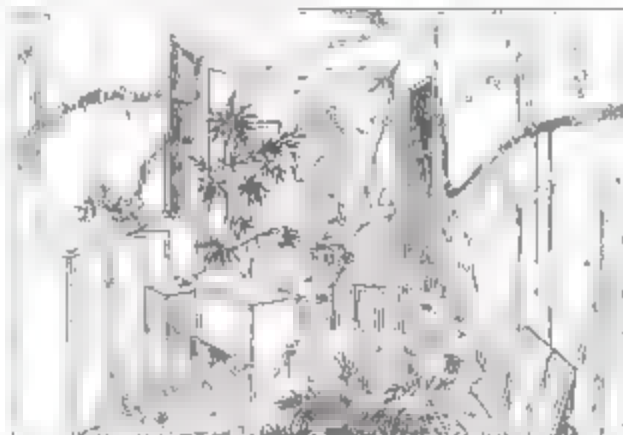
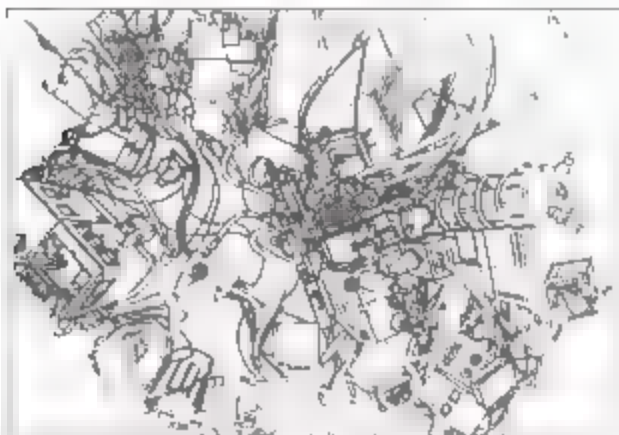
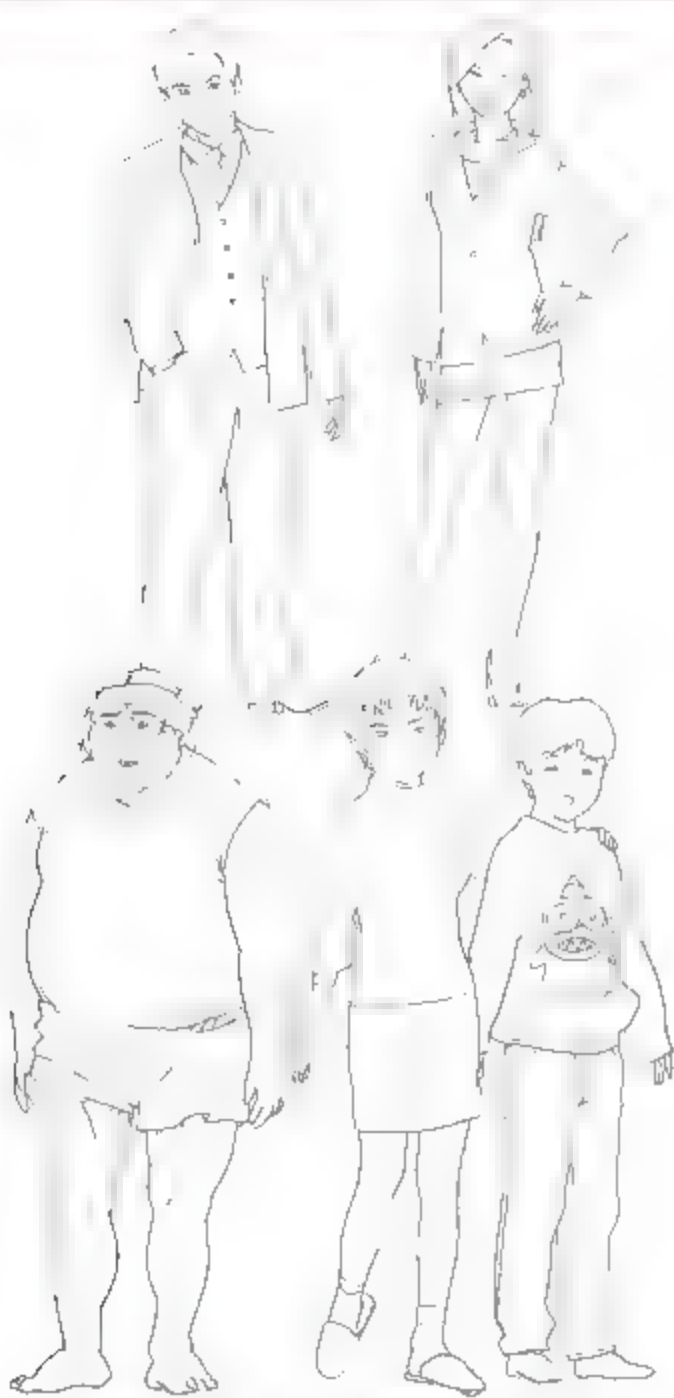


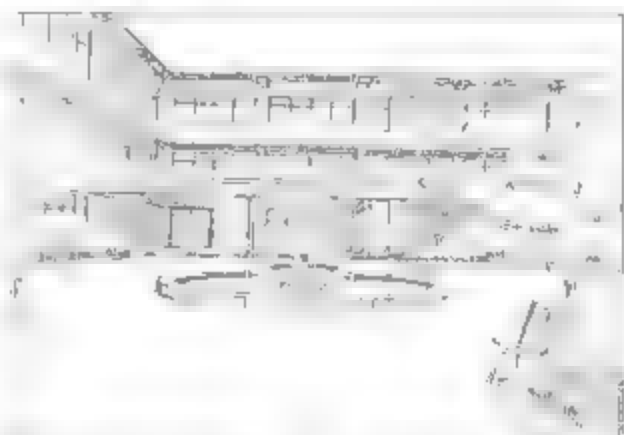
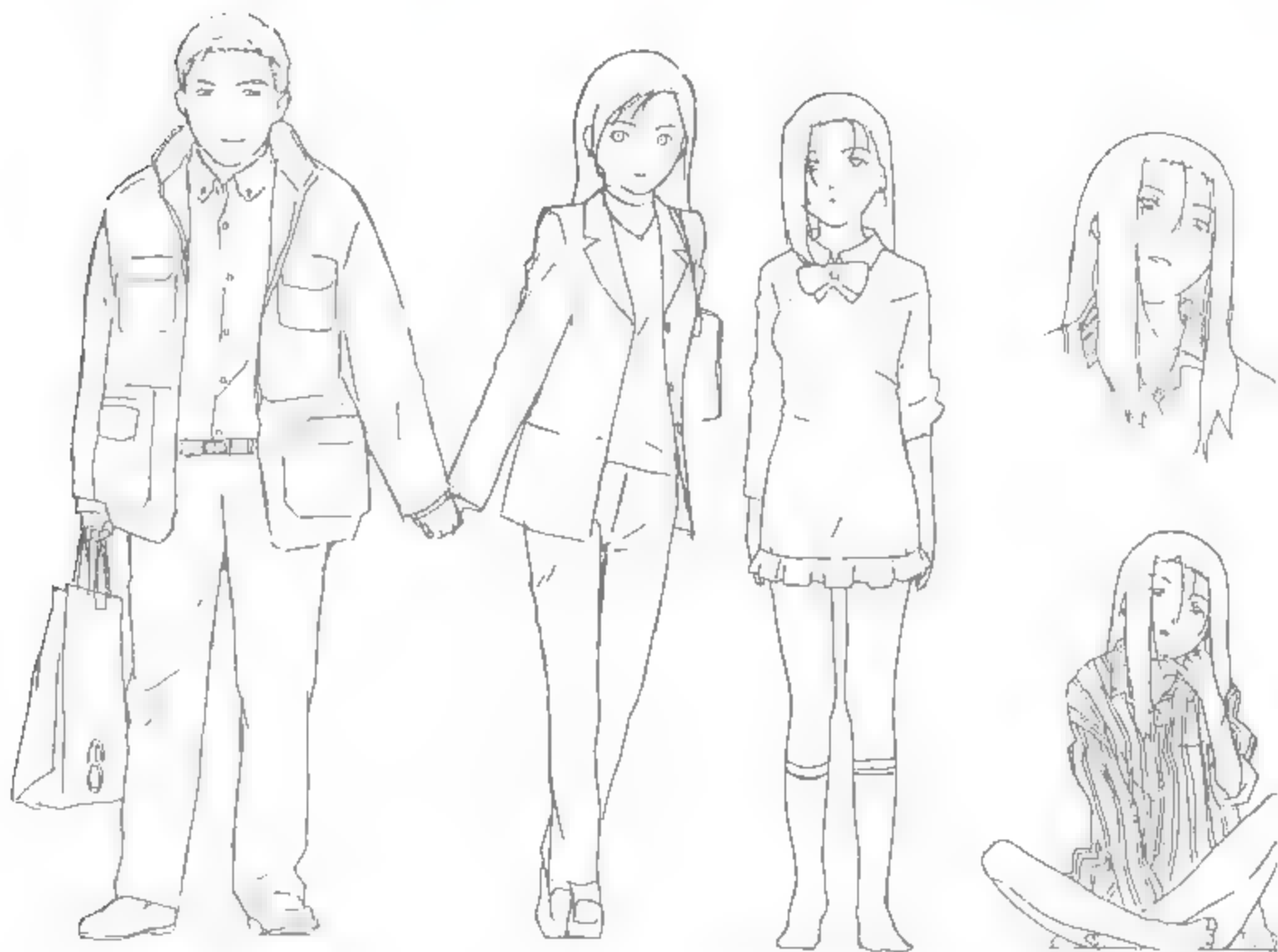
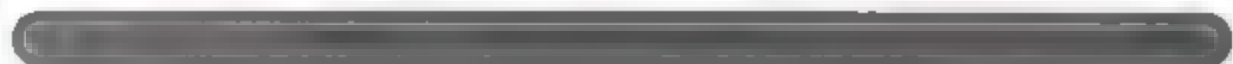
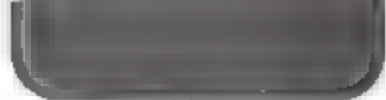
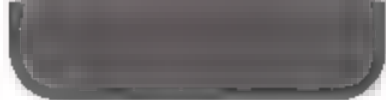
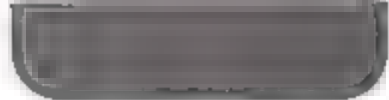
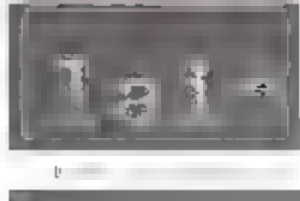


1 2 3 4 5

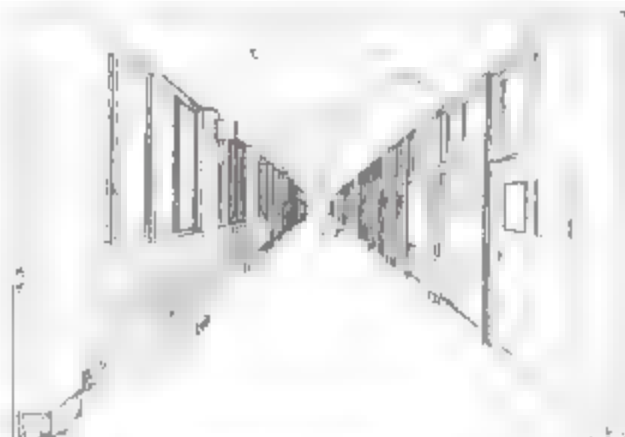
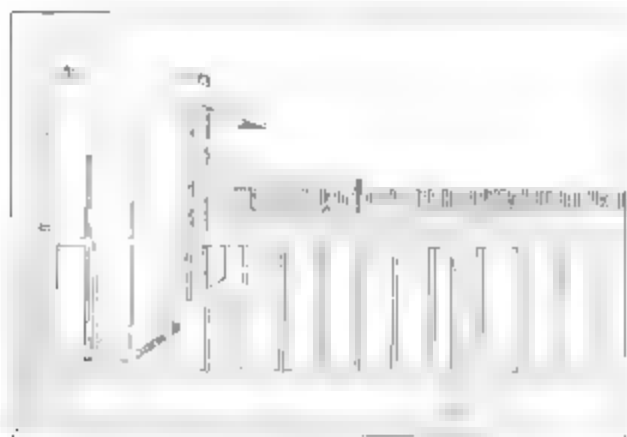
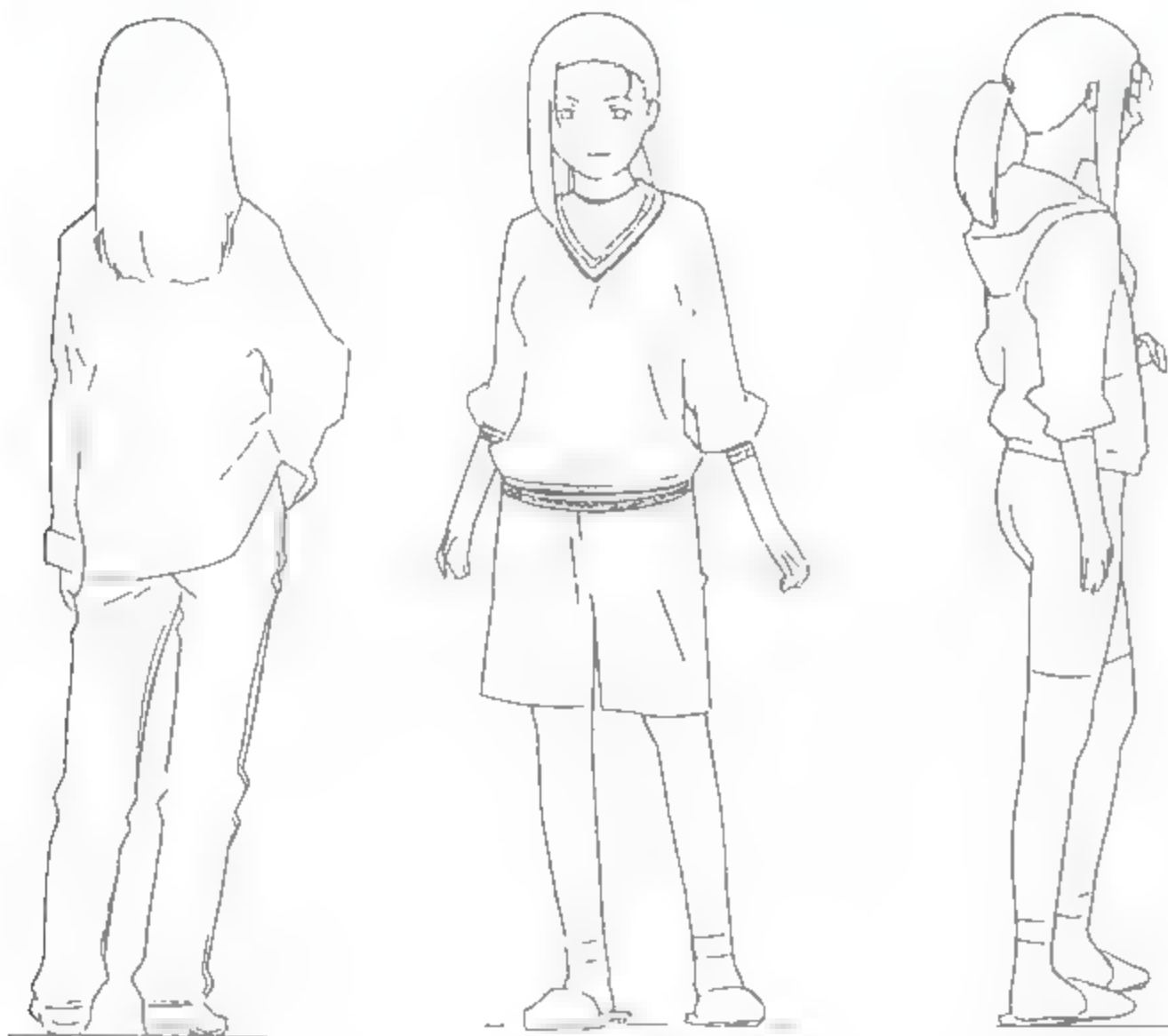


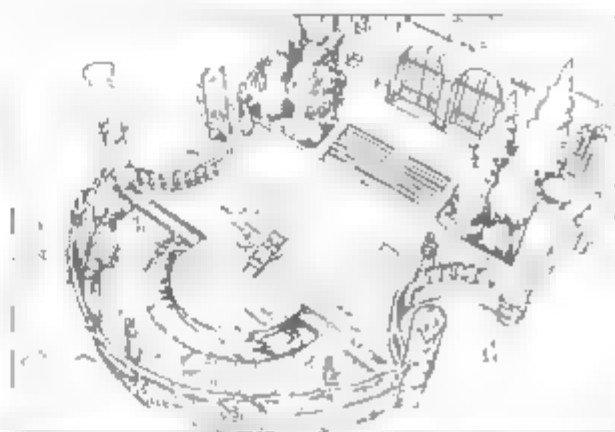
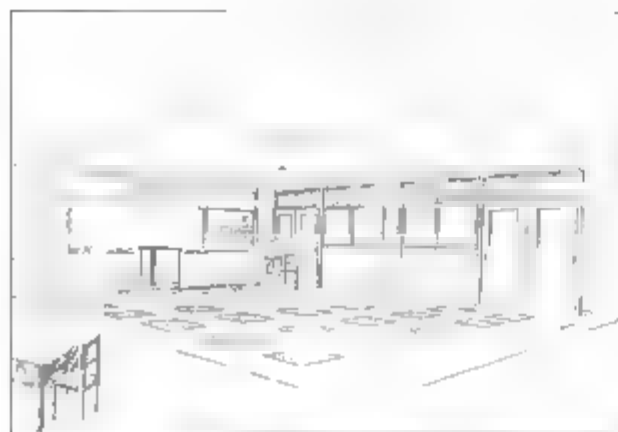
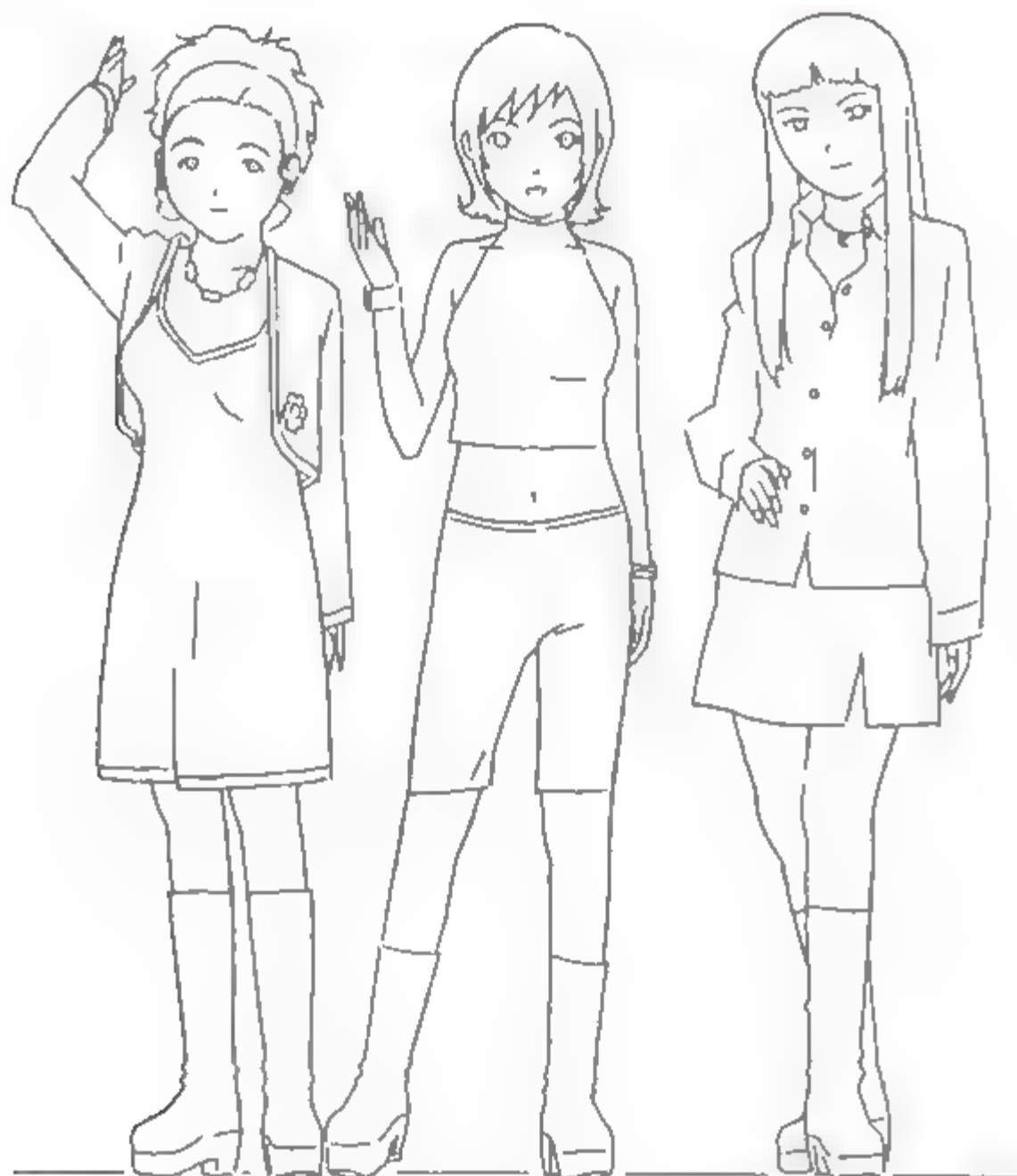


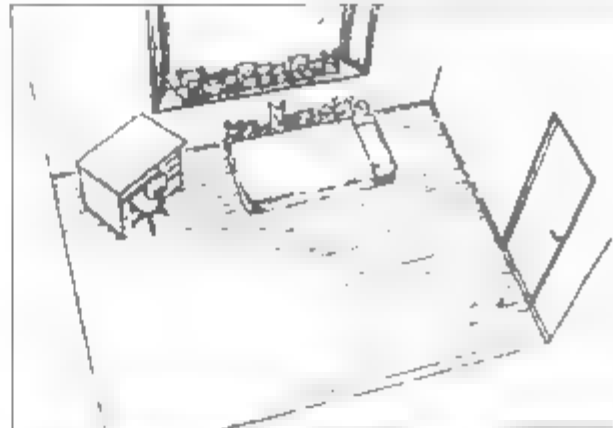
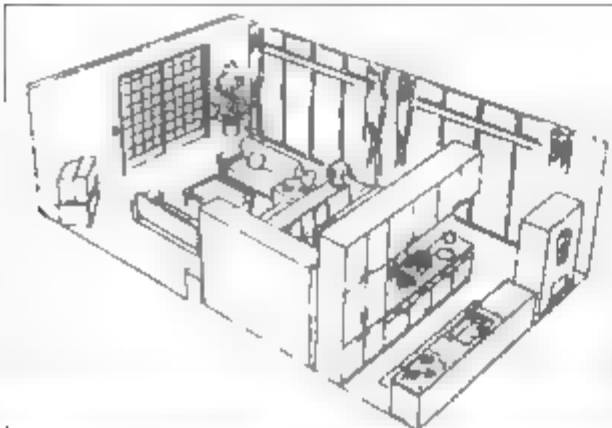
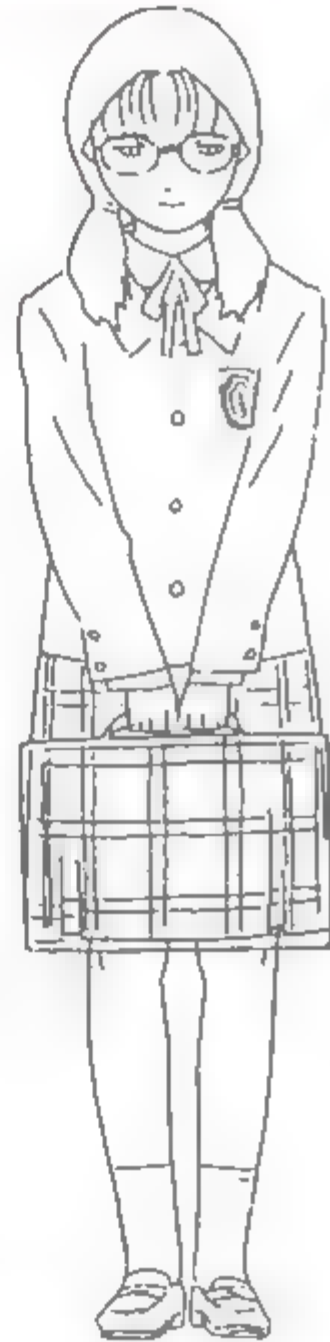


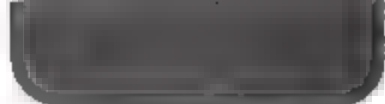




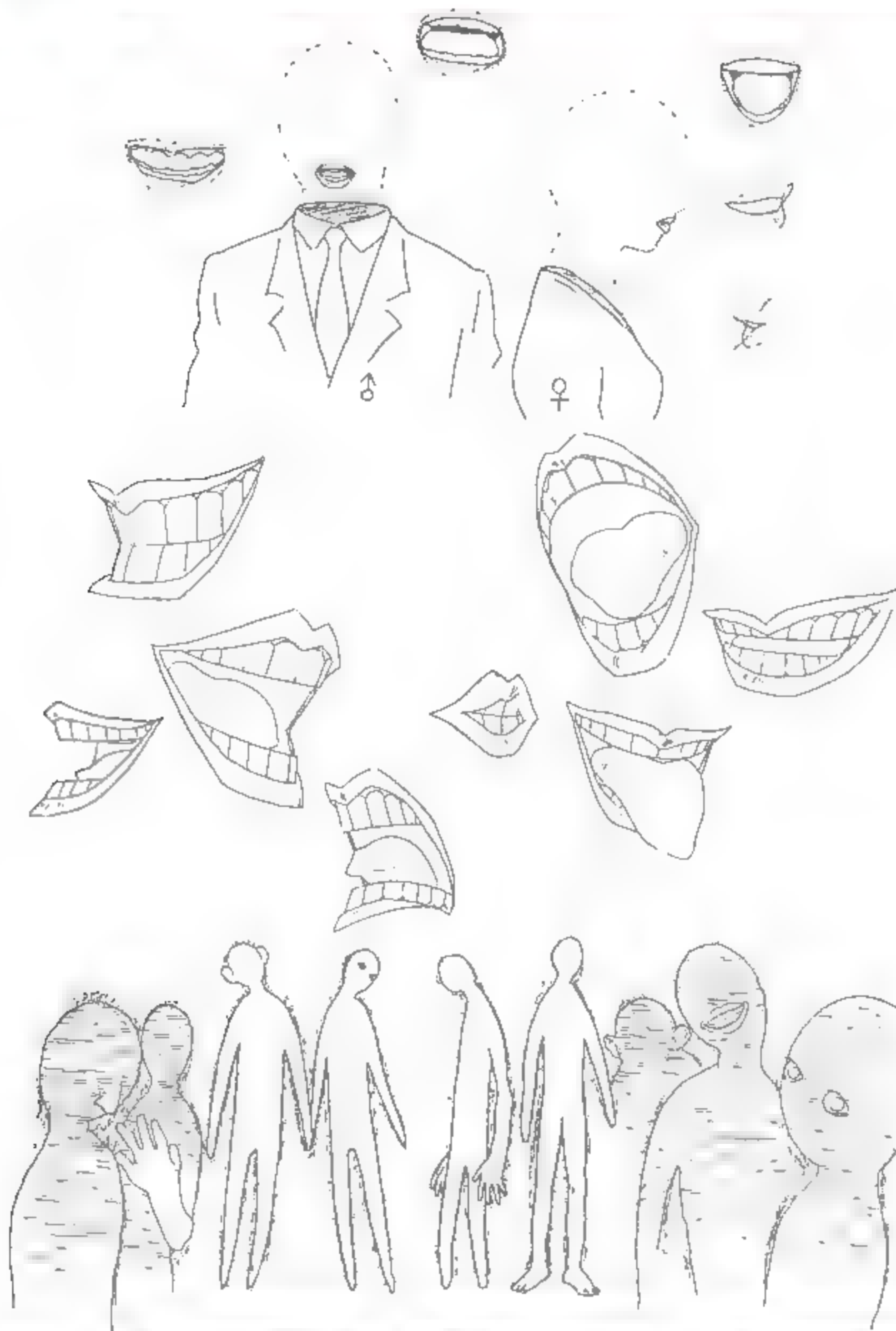




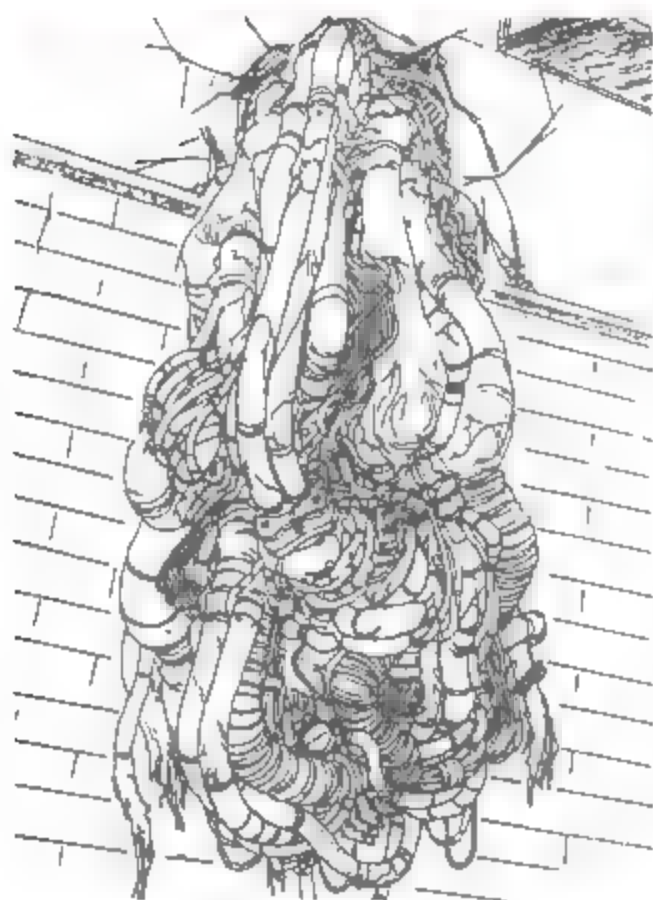




G r e f i b z u t







## STORY LAYOUT SUPERVISOR

Tomokazu Tokoro

## NEW ANIMATION

Tetsu Inoue

Shinji Fukuda

Tomokazu Tokoro

Shinji Fukuda

Shinji Fukuda

Kakuhito Kishida

Sung San Animation Production

## PRODUCTION CHECKER

Tomokazu Tokoro

## PRODUCTION

Sung San Animation Production

Lee Eun Sil

Lee Yoon Kyung

Yoon Jung Hee

Kang Hyo Yoon

Ha Seung Hee

Oh Hyon Awa

Kim Myong Lan

Kim Eun Il

Yang Young Kyung

Yoon Joo Hwan

Joeri Aye Ryun

Kim Jin Ah

## COLOR KEY/CHECKER

Tomokazu Tokoro

## SPECIAL EFFECTS

Takashi Markawa

## PAINT

Sung San Animation Production

Choi Eun Ha

Song Jin Ah

Kim Myoung Ja

Lee Byoung Ae

Yoon Joo Lyung

Kwak Nee Yoon

Sin Choong Sook

## BACKGROUND

Baka Production

Osamu Honda

Rie Honda

Shinobu Tamaguchi

Yumi Sawada

Megumi Tsushima

## PHOTOGRAPHY

Azuhata Production

Atsuo Tsukuba

Shinichi Sasano

Akiko Nishikawa

Kazusumi Takahashi

## ASSISTANT EDITORS

Naoko Nishikawa

Megumi Ichida

Kaori Saito

## CAST

Lain Iwakura

Arisu Mizuki

Reika Yamamoto

Jun Kato

Masami Eira

Boy

DJ

Kaori Shimizu

Yoko Asada

Chiharu Tezuka

Manabi Mizuno

Sho Hayami

Kotomi Muto

Sakoshi Komaya

Ari Motizumi

## CASTING

Yoshiko Matsubara

## EFFECTS ASSISTANT

Nono Ishizaki

## RECORDING STUDIO

Tokyo TV Center

## RECORDING ENGINEER

Shoji Hata

## RECORDING ASSISTANT

Fumaki Tanaka

## SOUND PRODUCTION

Gakusha

## ENDING THEME

"Toi Sakebi"

Lyrics and Composition by

Reichi "Chaba" Nakano (TOSHIBA EMI)

## OPENING/ENDING PRODUCTION

### NEW ANIMATION

Kaori Saito

Noriyuki Matsutake

Hidekazu Matsubara

Akiniko Tanashita

Fumiko Suzuki

Goshima Tsuru

Tomokazu Tokoro

### PRODUCTION CHECKERS

Masato Ujibe

Tomoko Miyata

## ART

Studio Bibo

## DIGITAL OPERATION

Rare Tru

SR 12W

## EDITING

Tsuyoshi Imai (TAY Film)

## MUSIC PRODUCTION

7th Worker Emiko

Koyousha

WORKS

## MUSIC MARKETING

Akinori Ito

## MUSIC PRODUCTION ASSOCIATION WITH

Toshiba EMI

Polystar

Fuji Pacific Music Publishing

TV TOKYO Music

## LABORATORY

IMAGICA

## VIDEO EDITING

Kumio Konaga (Active Cine Club)  
Mari Kobayashi (Active Cine Club)  
Yosumi Morimitsu (Suplex Inc.)

## FILM

Eastman Kodak

## TITLE LOGO

Maki Production

## DIGITAL EFFECTS

Rare Tric  
SR-12W  
Active Cine Club  
Junshi Nakahara  
Masahiko Takai  
Satoru Takahashi  
Koji Yamagiwa

## GRAPHIC OPERATION

Mitsuru Sugiyama

## MAIN TITLE LOGO DESIGN

Akihisa Okuda (BALANCE of PROPORTION,  
INC.)

## PHOTOGRAPHY IN ASSOCIATION WITH

Arito Yakawa

## SETTING IN ASSOCIATION WITH

Hiroshi Kagiya

## ASSISTANT PRODUCER

Mie Ide

## SETTING PRODUCER

Kazuharu Sato

## PRODUCTION DESK

Takashi Hirokawa

## PRODUCTION ASSISTANT

Masaya Suzuki

## PROMOTION

Junya Ito

## PRODUCTION IN ASSOCIATION WITH

GENCO

## PUBLISHED IN

AX (Sony Magazines)

## ANIMATION PRODUCTION

Triangle Staff

## ANIMATION DIRECTOR

Yasuhide Maruyama

## CONTINUITY

Ryutaro Nakamura

## DIRECTION

Johei Matsura

## ENGLISH DUBBED &amp; SUBTITLES VERSION

## PRODUCED BY

PIONEER ENTERTAINMENT (USA) L.P.

## IN ASSOCIATION WITH

ZRO LIMIT PRODUCTIONS  
ANIMAZE, INC.

## PRODUCTION COORDINATOR

Osamu Maseba

## TRANSLATION/SUBTITLE TIMING

David Fleming  
ZRO LIMIT PRODUCTIONS

## DIRECTOR

Lia Sargent

## ENGLISH ADR SCRIPT WRITERS

Gavin Glennon

## RECORDING FACILITY

MAGNITUDE 8 POST

## DIGITAL ADR TRACKING

Michael McCarty

## FINAL MIX

Les Claypool III

## ENGLISH DUB VOICE TALENTS

|                   |              |
|-------------------|--------------|
| Billy Regan       | Tom Charles  |
| Elliot Reynolds   | David Lucas  |
| Sandy Fox         | Robert Wicks |
| PJ Lee            | Dylan Tully  |
| Lynn Fischer      | Zan          |
| Sparky Thornton   | James Lyon   |
| Emily Brown       | Bambi Darro  |
| Dorothy Melendrez | Trixie Wood  |
| Alexis A. Edward  | Dan Martin   |
| Carol Stanzione   | Ruby Marlowe |
| Ian Hawk          | Syd Fontana  |
| Gil Starberry     |              |

## SUBTITLED BY

Captions, Inc.

## ONLINE FACILITY

VDI Multimedia West  
Carl Segal - General Manager  
Keri Winthers - Online Editor

## PRODUCER

Hiroe Tsukamoto  
Yutaka Maseba  
Haruyo Kanesaku

## EXECUTIVE PRODUCER

Hideki Goto



lain

DVD SELECTION

<http://www.pioneeranimation.com>



▲ Serial Experiments lain DVD Volume 1

Serial Experiments lain DVD Volume 3 ▼



▲ Serial Experiments lain DVD Volume 2

Serial Experiments lain DVD Volume 4 ▼





### A

|                       |    |
|-----------------------|----|
| Accela                | 80 |
| Alice Mizuki          | 66 |
| Ambiguity, The Art of | 96 |
| Apple Question?, The  | 92 |
| Arisu Mizuki          | 66 |
| Art of Ambiguity, The | 96 |
| Attributes            | 84 |

### B

|             |    |
|-------------|----|
| Being There | 83 |
|-------------|----|

### C

|                                |    |
|--------------------------------|----|
| Changing World, The            | 96 |
| Characters, Main               | 85 |
| Close the World, Open the nExt | 93 |
| Computer, Handheld             | 88 |
| Copland Enterprise             | 11 |
| Copland OS                     | 93 |
| Cyberia                        | 75 |

### D

|                       |    |
|-----------------------|----|
| Defects               | 84 |
| Desktop NAVIs         | 93 |
| Distortion, Layer 05: | 21 |

### E

|                   |    |
|-------------------|----|
| Ego, Layer 13:    | 57 |
| Eiri, Masami      | 64 |
| Eiri, Masami      | 86 |
| Episode Summaries | 4  |

### G

|                          |    |
|--------------------------|----|
| Gadget's of Lain's World | 88 |
| Girls, Layer 02:         | 9  |

### H

|                     |    |
|---------------------|----|
| Hal Power 5000      | 20 |
| Handheld Computer   | 88 |
| HandyNAVI           | 92 |
| High-End Navi       | 89 |
| Hodgeson, Professor | 70 |
| Home, Iwakura's     | 74 |

### I

|                                      |    |
|--------------------------------------|----|
| Infography, Layer 11:                | 50 |
| Information Control, The Ministry of | 77 |
| Introduction                         | 2  |
| Iwakura's Home                       | 74 |
| Iwakura's Password                   | 7  |
| Iwakura, Lain                        | 62 |
| Iwakura, Lain                        | 86 |
| Iwakura, Miho                        | 67 |

|                |    |
|----------------|----|
| Iwakura, Mika  | 67 |
| Iwakura, Yasuo | 66 |

### J

|       |    |
|-------|----|
| JJ    | 70 |
| Julie | 68 |
| Jurie | 68 |

### K

|                 |    |
|-----------------|----|
| Kids, Layer 05: | 25 |
| Knights, The    | 47 |
| Knights, The    | 71 |
| Knights, The    | 78 |

### L

|                                 |    |
|---------------------------------|----|
| Lain and Role-Playing           | 81 |
| Lain Iwakura                    | 62 |
| Lain Iwakura                    | 86 |
| Lain's World                    | 73 |
| Lain's World, Gadgets of        | 88 |
| Lain Campaign, Using BESM for a | 81 |
| Landscape, Layer 12:            | 53 |
| Layer 01: Weird                 | 5  |
| Layer 02: Girls                 | 9  |
| Layer 03: Psyche                | 13 |
| Layer 04: Religion              | 17 |
| Layer 05: Distortion            | 21 |
| Layer 06: Kids                  | 25 |
| Layer 07: Society               | 29 |
| Layer 08: Rumors                | 33 |
| Layer 09: Protocol              | 37 |
| Layer 10: Love                  | 43 |
| Layer 11: Infography            | 50 |
| Layer 12: Landscape             | 53 |
| Layer 13: Ego                   | 57 |
| Layer Introductions             | 93 |
| Love, Layer 10:                 | 43 |
| Low-End Navi                    | 88 |

### M

|                                      |    |
|--------------------------------------|----|
| Main Characters                      | 85 |
| Masami Eiri                          | 64 |
| Masami Eiri                          | 86 |
| Masayuki                             | 69 |
| Mecha Goggles                        | 90 |
| Men in Black                         | 68 |
| Miho Iwakura                         | 67 |
| Mika Iwakura                         | 67 |
| Ministry of Information Control, The | 77 |
| Mizuki, Alice (Arisu)                | 66 |
| Myu-myū                              | 69 |

### N

|                |    |
|----------------|----|
| NAVI           | 92 |
| Navi, High-End | 89 |

|               |    |
|---------------|----|
| Navi, Low-End | 88 |
| Nezumi        | 70 |

### O

|               |    |
|---------------|----|
| Organizations | 77 |
|---------------|----|

### P

|                                     |    |
|-------------------------------------|----|
| Password, Iwakura's                 | 7  |
| Personal Gear                       | 85 |
| Places                              | 74 |
| Present Day, Present Time, Ha Ha Ha | 95 |
| Professor Hodgeson                  | 70 |
| Protocol, Layer 09:                 | 37 |
| Protocol, The Seventh-General       | 42 |
| Psyche, Layer 03:                   | 13 |

### R

|                        |    |
|------------------------|----|
| Relika                 | 68 |
| Religion, Layer 04:    | 17 |
| Role-Playing, Lain and | 81 |
| Rumors, Layer 08:      | 33 |

### S

|   |    |
|---|----|
| School                                  | 74 |
| Secret Self Subgenre, The Secret World  | 2  |
| Secret Self, Your                       | 95 |
| Secret World, Secret Self Subgenre, The | 2  |
| Seventh-General Protocol, The           | 42 |
| Skill Costs                             | 84 |
| Skills                                  | 84 |
| Society, Layer 07:                      | 29 |
| Summaries, Episode                      | 4  |

### T

|                    |    |
|--------------------|----|
| Tachibana          | 93 |
| Tachibana Man, The | 71 |
| Taro               | 69 |
| Think Different    | 92 |
| to Be continued    | 93 |

### U

|                                |    |
|--------------------------------|----|
| Using BESM for a Lain Campaign | 81 |
| Using the Wired                | 82 |

### W

|                  |    |
|------------------|----|
| Weird, Layer 01: | 5  |
| Wired, The       | 82 |
| Wired, Using the | 82 |

### Y

|                  |    |
|------------------|----|
| Yasuo Iwakura    | 66 |
| Your Secret Self | 95 |

# serial experiments lain



THE ESSENTIAL REFERENCE GUIDE TO  
SERIAL EXPERIMENTS LAIN  
COVERS ALL 13 EPISODES

SERIAL EXPERIMENTS LAIN © 1998 TRIANGLE STAFF / PIONEER LDC

GUARDIANS OF ORDER and BESM are trademarks of Guardians Of Order, Inc.

**BESM**  
ROLE-PLAYING GAME SOURCEBOOK

**Pioneer**



ISBN 1-894525-35-3



Product No.  
#02-901

\$24.95 US  
\$37.95 CAN